HANDBOOK OF ARCHITECTURE

Part II.

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FRENCH RENAISSANCE ARCHITECTURE

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DIVISION II. ARCHITECTURE OF THE RENAISSANCE IN FRANCE.

By Dr. Heinrich Baron von Geymüller.

A. Structural and Esthetic Style Tendencies of French Renaissance Architecture.

Frequently the manner in which an architectural style is composed of a number of style elements and modes of composition, that are in part common to other architectural styles, is especially suited to bring the spirit of the style nearer to our understanding. Examples of important methods of composition, that appear accidental, when classified, throw an entirely new light on the aims and capabilities of the style, and appear to us much more clearly and impressively. These facts have induced us to treat in the manner here followed a series of such style phenomena, as well as the relation of the French Renaissance to construction and technics.

Chapter 6. Relation of French Renaissance Architecture to Construction and Technics.

a. Structural problem of the Renaissance.

446. Introductory.

Although men usually assume, that French Renaissance architecture and Renaissance architecture in general, in contrast to the Gothic style, neither invented a new structural system, nor adopted an already existing one as a thorough and controlling basis of the style or of its domains, as for example of church architecture, yet the most correct possible representation is required, concerning the part played by construction or structural systems in the realm of the Renaissance, and particularly in the French. Herein the desire to build rationally even leads to unusual arrangements, such as shown by the varied thickness of the walls of the drum beneath the dome of the Institute of France.(Fig. 87 [789]). Misunderstandings are here not only a historical mistake, but frequently a misuse of the powers and ideas, which the Renaissance clinged in our hands and entrusted to posterity.

Note 789. From Blondel, J. F. Architecture Francoise etc. Paris. 1752-1756. Vol. 2. Pl. 188.

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Although it invented no new structural system, the Renaiss-

Renaissance indeed solved a problem of the very greatest importance in the domain of construction. It opened the way to the modern principle of adopting all structural systems at n need. It gradually introduced into the world the modern and permanent basal idea of freedom of conscience in construction, combined with the conditions of esthetic harmony.

446. Limits of this Study.

A structural system and technical procedure, that gradually comes into fashion, and that is observed to keep pace with esthetic changes, aside from "steel" introduced in our days, a are the same procedures, which are more or less general in all civilized states, thereby known to every architect. Therefore in this place is required no complete description and scientific detailed statement of them. We can limit ourselves to speak only so far of construction and technics, as they may have afforded architectural solutions, motives and peculiarities in style, and have contributed to the artistic appearance of the parts in a notable manner.

Therefrom will result elements valuable for the determination of the style tendency, as well as of the views and ideals of the French architects.

1. Mission of Freedom of the Renaissance in the Domain of construction.

The mere circumstance, that the Renaissance directly followed the Gothic, required it to follow other paths in perfecting its mission of progress. To busy itself with architecture, to broaden the field of its undertakings, was the first problem presented to it, that of a twofold freedom. The Renaissance must first loose architecture from its exclusiwe connection with a single structural system. This onesidedness had as a result, that the entire powers of the architects had been restricted within rather narrow limits. To widen the intellectual horizon of the architect and to elevate it in many ways was thus the second problem of freedom.

447. Emancipation from the Fetters of a onesided structural System.

If one reproaches the Renaissance with a presumed ground of inferiority in comparison with Grecian and Gothic, since it has invented no structural system for itself, he forgets the

mission and his problem, that were submitted to it in his aye-
ometric development of the living order of the world and of
the geology of civilization.

Such responses show how little we are accustomed in the a
series of architectural styles, for even one to those basic
words according to the four basal nouns, that language has
true value of every one.

Form as an expression of aesthetic feeling or of an intell-
ectual idea.

Forms in the realm of pure aesthetics.

Forms of purely structural nature, which serve as means for
the expression in the first two domains.

Capacity for fulfilling the different needs of a culture p
period developed in all directions.

Without a glance at the actual music of tones, to which t
the Gothic had led, understanding and judgment of this quest-
ion are entirely impossible. I here allow Worley to speak,
generally recognized.

"The history of Gothic architecture is that of the most ra-
pidly and increasing efforts of genius in art.

From its beginnings to the last moment it had a single aim,
to realize the ideal.

It been begun by separating an active a [illegible] from the ex-
act mass of the wall.

Then it reduced the set of the structure, there remained
of the structure merely a kind of framework with open spaces.

The manner in which the controlling and guiding of not only
the structural force was entrust by it, was revolutionary in re-
specting of which not merely the Gothic masters, but [illegible]
in general may be proud. This led to additions, that the
all time now a [illegible] and irrecognizable [illegible] to accep-
tances, and those conditions manifests in basic needs, always
to be recognized in the use of least architectural styles, in
whatever relation its decorative forms stand to the construc-
tion employed, and how far they depart therefrom.

In [illegible] [illegible], [illegible] [illegible] will [illegible]
[illegible] arise in Gothic architecture, that indicate for it a
code, that cannot be designated otherwise than as a system of

mission and the problem, that were entrusted to it in the systematic development of the divine order of the world and of the history of civilization.

Such reproaches show how little we are accustomed in the s series of architectural styles, for each one to judge their works according to the four basal domains, that compose the true value of every one.

Works as an expression of esthetic feeling or of an intellectual ideal.

Works in the realm of pure esthetics.

Works of purely structural nature, which serve as means for the expression in the first two domains.

Capacity for fulfilling the different needs of a culture p period developed in all directions.

Without a glance at the actual state of things, to which t the Gothic had led, understanding and judgment of this question are entirely impossible. I here allow Choisy to speak, since his thorough acquaintance with structural questions is generally recognized.

"The history of Gothic architecture is that of the most astonishing and incessant effort of logic in art.

From its beginnings to the last moment it had a single aim, to reduce the masses.

It then began by separating an active skeleton from the inert mass of the vault.

When it reached the end of its development, there remained of the structure merely a kind of framework with open spaces".

The manner in which the combining and uniting of art with the structural forms was attained by it, was doubtless an undertaking of which not merely the Gothic masters, but mankind in general may be proud. This led to acquisitions, that for all time are a valuable and indispensable instruction to architects, and place precious materials in their hands, always to be recognized in the use of freer architectural styles, in whatever relation its decorative forms stand to the construction employed, and how far they depart therefrom.

But in spite of these prominent works, there were still different sides in Gothic architecture, that indicate for it a role, that cannot be designated otherwise than as a system of

onesided restraint and a tyranny.

Stones had become the tyrant of architecture; men termed a architects merely masons or stonecutters, architecture itself was the art of masonry, even God as Creator of the world was called the Sovereign Mason.

But no special insight was required to recognize, how onesided was such a conception of the development of architectural forms, and how little suited the membered system, to which it had led, was to solve the varied problems of architecture, which the culture of the Renaissance, i.e., that of the future, had introduced.

After 350 years of such onesided restraint, a new and just as exclusively restricted connection with whatever structural system men might devise, was the last that architecture required and had to suffer. There would have been a new restriction, that would have hindered the Renaissance from adopting a new means of construction, from satisfying each new requirement, from continually growing young, and from remaining the architecture of the future. By the new inspiration of the I Italian conception of architecture, by its Renaissance, was this restraint broken down.

The means employed by the Renaissance for this mission of freedom, was the return to the ancient Roman principle of construction and of decoration, the restoration of their independence from each other.[741]

Note 740. These style tendencies were previously referred to in Art. 187; but they are now treated in a somewhat different sequence.

Note 741. With his own ccearness and his knowledge of the subject, Choisy made it distinct, that this Roman principle was never dropped by the Italians, not even during their so-called Gothic peeiod."This independence of the ornament and of the structure of the edifice", says Choisy, "renders the Italian Gothic substantially transformabla. - - When in the 14 th century antiquity recovered honor, - - - architecture had nothing at bottom to change; it made itself Roman, just as before it had been Gothic, the covering alone was modified".

Choisy's History of Architecture. Paris. 1899. Vol. 2. p 603.

448. Consequences of Gothic Onesidedness.

The one-sided connection with a single structural system was called the secret passageways of architecture for the sixteenth. Where reduced to them only to play the part of a decorative area. Men had invented them, so to speak, to find-[illegible] a.

8. Relation of the Connection to the Interior.

4-8. Creation of an internal style.

Another problem for the Renaissance was the return to early-[illegible] structural forms or the development of new ones for the [illegible] of those remains, which the Goths had greatly neglected. It was an extension of a system of forms and construction, that had been developed exclusively in the building of churches and cathedrals.

[illegible] as little concerned with such means to solve the problem of a [illegible] department of the [illegible]

[illegible] an imitation.

Here was announced out the problem of what the modern world [illegible], and the Renaissance succeeded into programme in a [illegible].

Greatly chosen architecture and some palace halls, the Gothic [illegible] seriously neglected are development of interiors, it [illegible] necessary for habitation or for secular festal occasions.

[illegible] the [illegible] nature of the Renaissance, when he introduce-[illegible] of an "internal style", and this as a [illegible], such the Gothic realized a clear conception of the space [illegible].

[illegible] the interior and its surviving, as well as the harmony [illegible] of the interior, became an ethnal and in-[illegible].

[illegible] the Renaissance can elsewhere recognize from a "style [illegible] possible approach" to an "internal style", [illegible] for all time has true [illegible]:--

448. Consequences of Gothic Onesidedness.

To the onesided connection with a single structural system was added the entire carelessness of architecture for the sister arts. There remained to them only to play the part of d decorative arts. Men had degraded them, so to speak, to industrial arts.

2. Relation of the Construction to the Interior.

449. Creation of an internal Style.

Another problem for the Renaissance was the return to earlier structural forms or the development of new ones for the treatment of those domains, which the Gothic had greatly neglected. It was an extension of a system of forms and construction, that had been developed exclusively in the building of churches and cathedrals.

An architectural style, whose ideal merely consists of the thinnest slender columns and the largest openings possible, is little prepared with such means to solve the problem of t the proper treatment of the interior.

Of a culture and art of the manner of living, the Gothic s scarcely had an intimation.

Here was sketched out the problem of what the modern world required, and the Renaissance expressed this programme in a striking manner.

Outside church architecture and some palace halls, the Gothic had strikingly neglected the development of interiors, t that are necessary for habitation or for secular festal receptions.

Burckhardt's refined artist's eye had likewise looked into the innermost nature of the Renaissance, when he introduced for it the appellation of an "internal style", and this at a time, when the fewest realized a clear conception of the scope of this designation.

One must say, that the conditions, which produce the beauty of the interior and its subdivision, as well as the harmony of grouped beauties of the interior, became an actual and ideal law of the Italian Renaissance.

When the Renaissance had elevated architecture from a "style with the thennest possible supports" to an "internal style", it set before architecture for all time its true mission:--

a course "lower or former" in the most perfect manner, as the experience of four hundred years and the development is run, most for this purpose and in the present phase of its existence, all architectural styles benefiche celebrated con-tur, so to speak, and our choice may be permitted to fall on the one best suited for the given problem.

For an architectural style as well as for the idea in which it was developed, this is an indication of the highest vitality, therefore an indestructible.

100. Capacity for Assimilation and Acceptance of new Elements.

Instead of having no structural system, the Renaissance, thanks to the architectural principles upon which it, is able to adopt good structural systems, as well as every new structural element and material, and to treat them in harmony.

Thanks to the consistence of such most diverse rationalistic conceptions and of the combination of the vertical and the horizontal modes of composition, from which it originated, it

[illegible]

[illegible] in the [illegible] mission and satisfaction of all human artistic powers. By the quality of its sources and principles arose a kind of "centralized marriage". By the opposed intellectual fecundation of the antique-Roman-Italian and of Gallo-German feeling and antique forms, so far as human powers avail, was laid the foundation and conditions for the abound fruitfulness and manifold life forms of its style and of its constitution.

In [illegible] - "the style so [illegible] ned for a long time; - the Renaissance has never been worked out"!

[illegible] Contrast.

By this elasticity and extensibility of its structural organism, by these inexhaustible sources of its ideas and feelings, the architecture of the Renaissance is therefore now a not only "modern" in the strongest sense of the word, but is consciously everything in order to stay again "modern".

Thus one may say, that the Renaissance introduces the free-

to become "interior forming" in the most perfect manner. To its existence for four hundred years and its development is it due, that for this purpose and in the present phase of the Renaissance, all structural systems heretofore originated concur, so to speak, and our choice may be permitted to fall on the one best suited for the given problem.

For an architectural style as well as for the time in which it was developed, this is an indication of the highest culture, freedom and intelligence.

3. Structural Ground Principles.

450. Capacity for Assimilation and Acceptance of new E Elements.

Instead of having no structural system, the Renaissance, t thanks to the architectural principles which unite it, is able to adopt past structural systems, as well as every new structural element and material, and to treat them in harmony.

Thanks to the coexistence of both most diverse intellectual conceptions and of the combination of the vertical and the h horizontal modes of composition, from which it originated, it awarded to both their constitutional rights, so to speak, and made possible a sound collaboration.

This combination ensured to the Renaissance always the cooperation and participation of all sound artistic powers. By the quality of its sources and principles arose a kind of "architectural marriage". By the opposed intellectual fecundation of the Grecian-Roman-Italian and of Gallo-German feeling and culture forms, so far as human powers avail, was laid the foundation and conditions for the eternal freshness and healthy life force of its style and of its constitution.

As Burckhardt once said to me:-- "The world was not completed for a long time; - the Renaissance has never been worked out"!

451. Capacity for remaining Modern.

By this elasticity and extensibility of its structural principles, by these inexhaustible sources of its ideas and feelings, the architecture of the Renaissance is therefore now n not only "modern" in the strongest sense of the word, but it possesses everything in order to always remain "modern".

Thus one may say, that the Renaissance introduced the free-

tension of consciences into uniformity, just as soon laws-
ter the information should open the way for it in the neighbo-
ring towns.

Who knows the Renaissance clearer at the moment of the grand-
-ness of a never ceasing freedom in art, in feeling,
and in conscience, it reconsecrates those who so earnest ac-
claim. By the examples to the purchasing fluctuated styles,
from which it originated, the Renaissance makes the architect
able to decorate at all times, now far he may go without for-
feiting in a dangerous way the principles of the accompanying
construction, and without falling into lawless, limitless and
[illegible]

by. [illegible] influence of the [illegible]
lish of the French.

132. Changes in Vienna.

In what manner has the transition from Gothic styles to
those of the Renaissance been accomplished? In what manner
can has the gradual development and extension of these prin-
ciples led?

"Therefore it is worth while to investigate these questions,
since it is interesting to know, whether the ancient, only
constructive and technical laws of the French Gothic were
so valuated at once, or whether it sought extension in chan-
ges [illegible]

[illegible]
ra in work of construction a kind of transition to the new
[illegible]. Then must reference further be made to the three f
[illegible]

[illegible] there is it to be mentioned here, as Gmoser 7[illegible] can corres-
-ly [illegible], the condition of native and national Gothic [illegible]
[illegible]. One may add [illegible], that [illegible] of the [illegible]
of [illegible], of feeling and of construction [illegible] of the G
Gothic here continued until the [illegible] day. At one time [illegible]
[illegible] is in one choice of a form, at another in the choice of a
[illegible]

[illegible]
[illegible], 638. -- *In [illegible] -- "The Renaissance in Italy only [illegible]
[illegible] a [illegible] in the system of [illegible], with us it will [illegible]
[illegible] or [illegible] [illegible] of traditional construction".*

freedom of conscience into architecture, just as soon thereafter the Reformation should open the way for it in the religious domain.

But while the Renaissance placed at the command of the architect a never before existing freedom in ideas, in feeling, and in construction, it accompanied these with an earnest meaning. By the examples fo the previously flourishing styles, from which it originated, the Renaissance makes the architect able to determine at all times, how far he may go without forgetting in a dangerous way the principles of the accompanying construction, and without falling into lawless, limitless and corrupt caprice.

b. Transformation and Influence of the structural Spirit of the French.

452. Changes in Views.

In what manner has the transition from Gothic opinions to those of the Rennaissance been accomplished? To what phenomena has the gradual development and extension of these principles led?

Therefore it is worth while to investigate these questions, since it is interesting to know, whether the eminent, bold, constructive and technical talent of the French Gothic masters vanished at once, or whether it sought expression in another manner.

As in the realm of the spirit and of all forms, we likewise see in that of construction a time of transition to the new customs. Then must reference further be made to the three f following phenomena.

453. First is it to be mentioned here, as Choisy [742] has correctly done, the opposition of native and national Gothic principles. One may add thereto, that reminiscences of the mode of thought, of feeling and of construction produced by the G Gothic have continued until the present day. At one time this is in the choice of a form, at another in the choice of a procedure.

Note 742. Choisy. Histoire de l'Architecture. Vol. 2. p. 602, 603. -- He writes:-- "The Renaissance in Italy only implies a reform in the system of ornament; with us it will encounter as an obstacle soce system of traditional construction".

-- He had stated somewhat earlier, -- "The traditions of construction in France opposed the adoption of classical proportions".

Gothic structural and technical methods of execution would mostly be retained, so long as they could in any wise be combined with composition and details ever more permeated by Italian forms.

454. Indications of Construction.

The custom of French Gothic to regard the form as an expression of the construction -- or rather more correctly stated, to employ a system of structural forms, that corresponded to their ideal of understanding and feeling, and which was most happily combined with the treatment of the members and details and became inseparable, -- influenced in manifold ways the French Renaissance.

On it is based the style tendency designated by the French as the principle of accenting the construction. It essentially consists in honestly showing the various elements of construction, the material, the forms, details or proportions. For modest means this is often the proper way, at least to s show the genuineness of the opinions of the owner. It frequently lends to the building a certain charm, but can likewise become "evidence of poverty", and in some circumstances exhibit a lack in the higher monumental sense.

So far as I am aware, this tendency is foreign to the Italians. They are never pleased to ogle and coquet with the construction on its own account. It is and remains a means of producing the desired art form and nothing more.

On the contrary, the French often have true joy in being ingenious, intellectual and inventive in construction, like to exhibit structural truth, the application of a stereometric rule, an ingenious arrangement, a difficulty overcome, or skill in any manner for itself alone.

We have frequently met with this fact:-- in the reaction in the sense of the severe tendency under Henry IV (Art. 229); in the brick architecture of the style of Louis XIII, (Arts. 290-293), and in the realistic-rational style tendency from 1594 to 1774.

In France the enclosures of the doors and windows are always

cut in a series of ashlars, that are bonded with the adjacent masonry or toothed into the same. It does not disturb the F French architect, if the portion of the bonding not belonging to the enclusure extends the color of the enclosure proper f further into the masonry as an irregular spot.

In Italy are never found such bondings, which affect in a disturbing way the net form of the enclosure. The jambs are mostly inserted in the recesses left for them after the construction of the walls. Likewise on facades, especially for churches, the covering art form is frequently set as a facing much later than the masonry shell.

455. Results of a varied Mission.

Thirdly must reference be made to the difference in the mission of Renaissance architecture, that in contrast to the 12 th and 13 th centuries, was no period of structural improvement by means of fanciful and intellectual or thoughtful, but complex solutions of the static equilibrium of buildings. On the contrary, it was to be a time of decided structural simplification. This is a result of the penetration of the antique and Italian spirit, which kept in sight rather the entirety of the work and its beautiful treatment, rather than the purpose of combining as many elements as possible in its realization.

The method of construction was more and more influenced by this esthetic manner of design and composition.

This fact is to be connected with the following historical phenomenon. We frequently see in history a style, which, so to speak, was embodied in and grew with a strong structural system, followed by a style with freer structural principles. The Hellenic temple style, fettered by the length of stone b beams, we see succeeded by the architecture of Rome, that has great interiors for great ideas, and frees the rights of taste and of decoration from the exclusive necessity of only expressing structural functions. We likewise see after the Gothic style, closely restricted by the structural system of i its churches and cathedrals, the architectural return to freedom, brought to it by the Renaissance.

456. Difference between conditions in Italy and France.

Unfortunately it must be generally admitted, that the Fren-

French Renaissance did not understand or found little opportunity to realize the structural freedom won by the Italians. In Italy itself, the development in its finest course in the time of Julius II was broken off by the political conditions of the country and the tendency of Jesuit art. When France gradually dropped the certainly often spirited and interesting tendency of the early Renaissance of Francis I, the harm had already occurred in Italy, and there followed then only the restricted arrangements of church architecture established there.

The small heights of the stories, the adherence to the general arrangement of cathedrals produced by French Gothic, the fact that scarcely any were to be built anew, was added thereto in order to hinder the Renaissance, both in private and in church architecture, from attaining the ideal development, f for which it had the means. Only with the great undertakings of the 19 th century do more favorable opportunities for its further development appear to begin.

The result of this is, that the French Renaissance became in a much smaller degree than the Italian, a style with great and beautiful interiors, as well as the imposing proportions of the buildings and of their stories on the exterior.

The noble, the majestic, the grand in architecture, and again the magical charm of really harmonious proportions of interiors are very rarely found here. One meets them in those buildings, which adhered least to the national peculiarities.

But the richer development of French Gothic, as well as the strong adherence to its results again brought to France many advantages.

To this connection between the Gothic structural system and the antique details are due such an interior as that of S. E Eustache in Paris and portions of external composition, such as the transepts of S. Clotilde aux Andelys.(Fig. 163); further a series of church fragments, beside which Italy has nothing worthy of a place in this tendency.

For many problems of the Renaissance as well as in the future, this domain of the French Renaissance therefore presents more instructive models and suggestions than the Italian, those at Milan excepted.

The elements of the motive were developed within the Gothic style; the idea is still substantially Gothic. Certainly the early French Renaissance here this motive prominent as it let-ant restricted to a kind of merely decorative structural sy-stem.

We shall have to further emphasize these differences in the following, both in church architecture as well as in Palace construction.

c. Examples of varied methods of Construction.

1. Stone Slab Ceilings on Ribs.

457. Origin of this Construction.

The first structural motive is that here mentioned, which developed into a characteristic peculiarity in style. Fig. 68 [743] shows one of the most brilliant examples of this arrangement and deserves prominence.

Note 743. From Rouyer, E. & A. Darcel. L'Art Architectural in France etc. Vol. 2. Pl. 1. Paris. 1859-1866.

The elements of the motive were developed within the Gothic style; the idea is still substantially Gothic. Certainly the early French Renaissance made this motive prominent as at least restricted to a kind of chiefly decorative structural system.

The idea of permitting the semicircular arch and horizontal covering elements to act together is much older, and it especially appears where a horizontal floor is to be placed above the round arch, or where the termination in a horizontal crowning line is required, such as a cornice.

This idea actually occuhhed in the late Gothic, but commonly in the old Roman architecture and its arcade subdivisions; examples of it are found in the Early Christian churches, houses and tombs of Syria,[744] and Fig. 85 exhibits an example from the noblest and purest time of Gothic in the treatment of the windows of the castle chapel at S. Germain-en-Laye. [745]

Note 744. Vogue, M. de. Syrie Centrale. Vol. 1. Pls. 8-17. Paris. 1865-1874.

Note 745. About contemporary with thes example was the strengthening of the splendid, yet overbold choir at Beauvais, after the fall of the vaulting, the ridge rib of the transverse compartments of the cross vaults being strengthened by a horizontal stone course, supported by the crown of a side arch and by tracery filling as in Fig. 85, and which rests on the new piers inserted between the old ones.

458 Anthyme Saint-Paul,[746] like many of his countrymen, cannot abandon the idea, that French architecture might have passed

The distance between the ribs cannot be very great, since it is fixed by the length of the stone slabs. The structural spaces between the ribs are not so complete and direct as for compartments; the results of settlement must be considered. The considerable number of the ribs would rather seem a superior use of supporting masses in proportion to the interior. [47]

Note 147. *Already the entire idea is at bottom little outside any we say that it enters into newer relations, as with the Gothic system for vaults. [illegible] no of Gothic and that of Gothic was found a freedom, in which the use of this combination reduces a logical solution.*

[illegible] supporting tracery filling.

It is evidently rather a desire to produce a finally functionally [illegible] this movement. In cases of not too great dimensions, where it not seems to escape our imagination, demanding a stance in very dappy service.

[illegible]. Examples.

According to Palmetra, the vestibule on the north side of [illegible]

through a higher, nobler and independent form of development without the introduction of Italian art, asks himself -- though indeed timidly -- whether in this structural idea might lie the starting point for such an independent restoration, but which by the development of the style after the antique, might thereby be choked in its germ. We believe, that already in reference to the means of the technics at that time, t this question may decidedly be assumed in the negative.

Note 746. Planat, P. Encyclopedie de l'Architecture. Vol. 6. p. 358. Paris. 1893.

The distance between the ribs cannot be very great, since it is fixed by the length of the stone slabs. The structural stresses between the ribs are not so complete and direct as for compartments; the results of settlement must be considered. The considerable number of the ribs would rather seem a greater use of supporting members in proportion to the interior. [747]

Note 747. Already the entire idea is at bottom little suited to the properties of stone. Only with the addition of s steel may we say that it enters into purer relations, as with the Eiffel system for bridges. With the Bridge over the Douro at Oporto and that of Garabit was found a freedom, in which the use of this combination reached a logical solution.

Also from the artistic point of view it is to be noted, that the covering of the interior and its shape naturally does not appear as harmonious as that with compartments, that follow the ribs and rest thereon without the interposition of a supporting tracery filling.

It is evidently rather a desire to produce a richly fancifull, brilliantly ornamental and piquant effect, than the hope of obtaining a structural system, that might permit really nnovel structural arrangements, that led to the application of this motive. In cases of not too great dimensions, where it yet avails to arouse our imagination, permitting a glance into a rather mysterious space, might this arrangement perform very happy service.

459. Examples.

According to Palustre, the vestibule on the north side of S. Etienne-le-Vieux at Caen, from the first years of the 16 th

century must exhibit the oldest example of a stone slab ceiling supported by ribs.

Contemporary if not earlier (before 1509) and with this form of ceiling is the still preserved lower chapel of the Chateau of Gaillon. The panels of the ceiling are separated by four cross and four diagonal ribs. The clear span between the buttresses is 11.81 ft. and its thickness is 1.64 ft. In the polygonal end of the choir a rib springs from each angle of the half dodecagon.

The chapels of 1518-1545 built by Hector Sohier at S. Pierre in Caen exhibit the same arrangement with greater imagination and are executed with the richest treatment of forms.

The choir of Tillieres (Eure), erected in 1543-1546 at the cost of cardinal Jean le Veneur of the family of counts of Tillieres, is of extraordinary magnificence. It consists of two bays and a three-sided apse. Beside the south side of t the choir rises the baptismal chapel with two bays. The ceiling of the latter is represented in Fig. 68 with the visible date of 1543. Instead of a single heystone at the crown of the bay, this is formed by a square or a lozenge betweey four keystones, so that two diagonal ribs spring from each support. The arch spandrels are here not filled with tracery, but with rich sculptured arabesques. Likewise the stone slabs of the ceiling are decorated in rich relief by grotesques, cartouches, coats of arms, satyrs, animals, naked men and women in a scarcely ecclesiastical style, under the influence of the Italians of Fontainebleau.

In the charming chapel of S. Maria of the Church of La Ferte-Bernard, onslender columns with round arches, that form a pretty interposed perforated spandrels between the ribs and the stone ceiling,. The ribs commence against very large and very rich pendant keystones, surrounded by slender little hanging columns.

Likewise in the three chapels in S. Jacques at Dieppe, built at the cost of the famous Rhetorician Jean Ango, is the f filling perforated over the ribs. According to Palustre, this in the style of Hector Sohier.

The chapels at Vethuil and Magny, which Palustre includes in the works of the Grappin family, also show examples of this treatment of the ceiling.

2. Arcades, Dome construction and the Technics of Vaults.

460. Arcades.

Arcades are composed of round arches, but are mostly accompanied by pilasters or half columns with entablatures. Likewise here was the adherence to the small axial dimensions of Gothic bays in churches a hindrance to the development of Renaissance spaciousness.

461. Dome Construction.

As a result for this striving for simpler, but greater and more widely spaced architectural units, as well as a desire for greater heights, must be regarded the development of imposing domed bays.

This is so strongly one of the forms of expression of the Latin-Italian mode of design in contrast to the northern, that we find it in Italy with Arnolfo on the Florence Cathedral, in 1298 already on a new path. Even if with half Gothic guise, its dome is already a complete Renaissance idea, though somewhat smaller than those. But in France the 16 th century adheres substantially to the Gothic arrangement of churches. Only with the second period of the Renaissance does Italian dome construction appear. But even then it is employed with dimensions, insufficient to show the tall dome in the best light. Under C (Church Architecture) will dome construction be more fully treated.

462. Vaulted Construction.

Until in the middle of the 16 th century, and sometimes even later, the principle of the ribbed vault was chiefly retained everywhere.

Vaults were seldom constructed of bricks, but almost always of cut stone.

Concerning the innovations then introduced in vault construction, Choisy is perfectly correct in saying of them, that they are not advances.

The art of modern stereotomy, that Choisy mentions and assumes it to commence with Philibert De l'Orme, soon lost the charm of fanciful solutions, in order to form plain, cold and heavy surfaces.

In the stonecutting of the round arch, the voussoirs had p projections for sake of bonding with the courses, and that

[illegible] slightest resistance. Quality [illegible] not in the abscounting of the interesections of the lunettes [illegible] VAULT, AVAILABLE [illegible] from a false impression of the monument.

Example [illegible] school of the middle ages, did not conceive of decoration independent of the construction, [illegible] is taken truly as expression of its purposes more or [illegible]. However one meets with exceptions and inconsistencies. The sculptured portal construct of the Imperial Vault over the altarpiece of Henry II in the Cathedral, for example, is in [illegible] with reference to the possibilities of the vault.

[illegible]

B. Half Timber Construction.

[illegible]. Examples in Germany.

One of the first half timber structures to be described was in the so-called House of Jesus Garden at Constance (Fig. [illegible]), erected in the time of Louis XII in still half Gothic forms. It exhibits the case of a tolerably wide stairway [illegible] in a projecting. Its construction first begins about 5.55 ft. above the ground. The whole is supported by a wall set two [illegible] by three freely projecting [illegible] supported by framing and corbels. Everything is [illegible] in oak. All posts, sills and rails are joined by firmly carved connections. This structure is still very well preserved, even though also overhanging at the left, the settlement at the middle is quite noticeable after [illegible] years. [illegible] the roof of the main building, it continues as a hanging [illegible] a single central roof.

[illegible] Vol. 2, p. 100. [illegible].

[illegible]. Examples in Germany.

In Rouen, where half timber construction was earlier very common, the same was characterized by the great number of elaborately [illegible] with occasional carving. In the example of a house represented in Fig. [illegible] in the Rue de Rouen, on the contrary, the exclusive filling of the surface with S. Andrew's crosses, even dowels and interesecting, is striking.

cracked with the slightest settlement. Similar things occurred in the stonecutting of the intersections of the lunettes with tunnel vaults, arrangements resulting from a false conception of the monumental.

Choisy's expression,[749] "that the French, trained in the s school of the masters of the middle ages, did not conceive of decoration independent of the construction," is indeed truly an expression of its innermost mode of thought. However one meets with exceptions and inconsistencies. The sculptured r relief ornament of the inclined tunnel vault over the staircase of Henry II in the Louvre, for example, is in nowise designed with reference to the voussoirs of the vault.

Note 749. Choisy. Vol. 2. p. 703. Histoire d'Architecture.

3. Half Timber Construction.

463. Example at Chartres.

One of the first half timber structeres to be described here is the so-called House of queen Berthe at Chartres (Fig. 69 [748]), erected in the time of Louis XII in still half Gothic forms. It exhibits the case of a tolerably wide stairway projecting in a semicirculer Its projection first begins about 5.25 ft. above the ground. The whole is supported by a middle and two side posts, further by three freely projecting beams supported by framing and corbels. Everything is constructed in oak. All posts, sills and rails are covered by finely carved ornaments. This stairway is still very well preserved, even though also overhanging at the left, the settlement at the middle is quite unimportant after 400 years. Above the roof of the main building, it continues as a tower with a steep conical roof.

Note 748. From Callat. Encyclopedie d'Architecture etc. Series 2. Vol. 6. p. 460. 1897.

464. Examples in Normandy.

In Rouen, where half timber construction was earlier very common, the same was characterized by the great number of closely set posts with occasional bracing. In the example of a House represented in Fig. 70,[750] in Rue du Bon-Espoir in R Rouen, on the contrary, the exclusive filling of the surface with S. Andrew's crosses, even doubled and intersecting, is striking.

Note 750. From Berty. Renaissance Monumentale en France. Vol. 2. Paris. 1864.

Likewise other cities in Normandy, such as Bayeux, Caen and Lisieux are rich in half timber houses from the first half of the 16 th century. Sometimes the second and upper stories p project about 1.97 ft. In other cases each of the three upper stories projects about the width of a beam at the height of the floor. The uppermost story is arranged as a steep gable, within which is generally constructed an arch projecting 1.31 to 1.64 ft. and extending the entire width of the building.

Two pretty examples of the last kind are seen at Nos. 52 a and 54 of Rue S. Pierre in Caen. The middle and corner posts are wide and are richly decorated by candelabra motives, figures and canopies. Intermediate posts are narrower, one stepped above like a buttress, and they are carved with slender posts and finials. On the House No. 54 are visible no diagonal braces. On the House No. 52, only in the four panelings of the third, i.e. of the middle storn, are arranged the S. Andrew's crosses, not disturbing by concentration at that place.

465. Example from Paris.

A mucr later example of this tendency, dating from the tasteless time of Henry IV, is shown by Fig. 71.[751]

Note 751. From Calliat. Vol. 9. Pl. 79.

All visible braces and crosses are avoided. The posts are all treated as fluted pilasters at equal distances. This House with the date of 1607, formerly in Rue S. Antoine at Paris, is no longer preserved, but unfortunately torn down and published by Calliat.

Other examples of half timber facades will follow later.

4. Examples of Roof Construction.

466. Different Systems.

One may state, that since the beginning of the Renaissance, four systems of roof construction are found.

In the first period of the style was still employed the mediaeval system of roof construction, in which all rafters act as trusses. This may be seen on the north wing of the Chateau at Blois. Choisy mentions a passage of Le Muet, that descri-

illustrates this system as still in use in his time.

The roof framework over the long-chassi at Anet is representative of the system of roofing with arches. Somewhat as it is so to be assumed, that De l'Orme sometimes employed similar roofing systems of curved, ribs-and-planed-boards type, as represented by roofs of purlins supported the rafters lying between two trusses.

About 1570, J. Marionis Bennet introduced the wooden roof, [illegible].

[illegible], with some the original Lord Al[illegible] a cloister vault, were frequently employed to cover pavilions. [illegible] variants of this style in also the wooden dome of the grain hall in Paris, built in 1763 (architects, Legrand & Molinos).

447. System of Philbert De l'Orme.

[illegible] Philbert De l'Orme.

[illegible] was employed in the 16 th century. 752

l'Orme is the same that older buildings in Vitkenad and Padua already showed in the 15 th century, and that was likewise common in the oldest structures in India. He assumes that the later examples originated independently of each other and of the earliest. (See his Histoire de l'Architecture. Vol. 1, [illegible]).

[illegible] ision of the advantages and objects of De l'Orme's roof construction [illegible] well its existence by Fig. 72-74. On the other hand, it is necessary to make a few remarks on the stylistic opportunities connected with it. Likewise are the circumstances in which De l'Orme made his invention, to be more closely determined [illegible] the history of the [illegible] construction.

448. Subdivision for large Spans.

[illegible] the [illegible] of the system of roofing [illegible] the [illegible] of the system of roofs.

describes this system as still in use in his time.

The roof framework over the tomb-chapel at Anet is represented by Du Cerceau as being erected after this system. However it is to be assumed, that De l'Orme sometimes employid also the Italian system of trusses, which were placed about 13.12 ft. apart, and by means of purlins supported the rafters lying between the trusses.

About 1680, J. Hardouin Mansart introduced the Mansard roof, named after him. (Art. 429).

Domed roofs of square plan, that have the external form of a cloister vault, were frequently employed to cover pavilions. Among later undertakings of this style is also the wooden dome of the Grain Hall in Paris, built in 1782.(Architects, Legrand & Molinos).

467. System of Philibert De l'Orme.

We will speak somewhat more fully of the system named after Philibert De l'Orme.

As stated above, there was invented by this master a system of roof construction named after him, which was still sometemes employed in the 19 th century. [752]

Note 752. Choisy recalls that the system of Philibert De l'Orme is the same that older buildings in Vilenza and Padua already showed in the 15 th century, and that was likewise c common in the oldest structures in India. He assumes that t the later examples originated independently of each other and of the earliest. (See his Histoire de l'Architecture. Vol. 1. p. 155; Vol. 2. p. 619, 703.

Since in every treatise on construction a sufficient explanation of the advantages and objects of De l'Orme's roof construction is given, it sufficies in structural respects to recall its existence by Figs. 72-74. On the other hand, it is necessary to make a few remarks on the stylistil opportunities connected with it. Likewise are the circumstances in which De l'Orme made his invention, to be more closely determined when possible, since it throws light on the history of the origin of some important monuments.

468. Subdivision for large Spans.

By Figs. 72-74 [758] may be seen an example of the application, which De l'Orme proposed to make of his system of roof.

It is a "hall or basilica", as he calls the interior 158.7 ft. in clear width. It is here interesting to find a form of building in the middle of the 16 th century, that exhibits 300 years earlier the same form, that men had commenced to use in the 19 th century for great railway or exhibition halls; one would believe that he saw in Fig. 72 the germ of the Palais de l'Industrie of the World's Exposition of 1855 in Paris, or that of the new Frankfort Central Railway Station. De l'Orme is seen to contend with the difficulties of the subdivision of the end walls, just as the engineers and architects of the Halle des Machines of the Paris Exposition of 1889 sought to conquer them.

Note 753. From De l'Orme. Nouvelles Inventions pour bien bastir. p. 31, 49, 30. Paris. 1561.

There are the difficulties, to find the motives and scale for the subdivision for interiors of very great span, which must be brought into harmony with the forms, caused sometimes by openings of much less width, and also occur in the other parts of buildings, that adjoin the great interiors. This is chiefly striking in Fig. 72 in the use of a great order as t the central motive of the great arch of the front end of the hall.

De l'Orme utilized the framework of the roof in order to a add at its ridge a covered view gallery in the sense of the "alleys", that he executed on that of Chateau La Muette.[754]

Note 754. De l'Orme writes of this composition, that the great hall with some pavilions, that he at first intended, m must be of such extraordinary span, that he first desired to construct a longitudinal wall in the second story to form two galleries, one of which should be cool in summer, the other one warm in winter, the upper part being of as great width as desired. (See the same edition of 1626. Chap. 23. p. 304.

Besides the roofs in La Muette, De l'Orme mentions other employment of this system in Chateau Limans in Anet,[755] both f for the duchess of Valentinois (Diana of Poitiers).

Note 755. See the same edition of 1626. p. 291, 292, 296-2 297, 300.

By the aid of the system of De l'Orme, Henry II desired De l'Orme to build at Pecq, at the base of S. Germain, a bridge

of a single arch over the Seine, that would have been the finest work ever seen, says De l'Orme himself.[756]

Note 756. See Memoirs. p. 57.

469. Occasion of the Invention.

Let us now seek to clearly understand the occasion, that l led to this invention.

According to his statement in Chapter 23 of his "Nouvelles Inventions", which appeared in 1561, De l'Orme made his invention five or six years earlier, and therefore about 1555. In the "Memoirs"[757] we find the words:-- "The queen mother, who was the cause that I made the invention in carpentry for the game of pellmell, which she wished to have covered etc." According to the story in the letter to readers in his "Nouvelles Inventions" on the contrary, his discovery was earlier, a and De l'Orme appears to have made it on the occasion of the completion of Chateau La Muette near S. Germain-en-Laye, entrusted to him. But when the master began to speak of this to the king, who was at table, it was ridiculed by the courtiers around the king, who said nothing himself, and De l'Orme decided to complete the building in the usual manner. Then indeed he covered the two pavilions with stones, of which he says in his "Memoire":-- "I covered the two pavilions with cut stones, since men would have been able to make everything in carpentry.

Note 757. See the same. p. 56.

Only when sometime thereafter the queen desired to have covered a hall for ball play in her Chateau of Monceaux-en-Brie, but for this the invention was not employed, yet De l'Orme a appears to have succeeded in putting it into execution on La Muette, over the middle building only, as one should believe. What is then the meaning of the rather indistinct statement:-- "And the said alone caused me to desire to test it; then wishing greatly to render her very memorable service". Does he wish to say, that the influence of the queen aided him therein, or merely that the desire to obtain her favor was so great, that he risked the attempt on his own responsibility? It is assured that the experiment was made, and that Henry II c commanded De l'Orme to write his work thereon, "Nouvelles Inventions". (Art. 149).

The words of Du Cerceau come to our assistance here. In t the description of the small chateau in question, the matter is placed in a somewhat different light. Already on account of its purpose, the structure had been covered by vaults, that supported stone terraces, from which could be seen the finish of the hunt. Over this terrace, as Du Cerceau states, De l'Orme then erected his semicircular roof on the middle b building, covered it with slates, and made a small adjacent terrace covered with lead, which Du Cerceau terms "alley", a and whose weight had sunk the roof in a manner arousing anxiety. ty.[758]

Note 758. How does De l'Orme come to say, that wood of sufficient length was hardly to be found for covering the building in the ordinary way, and in that case the walls could not have borne its weight, since they also bore vaults and stone terraces? The theckness of the walls, the arrangement of the rooms and of the buttresses, especially in comparison with F Fig. 268, at once suggests the idea of a structure intended for a ribbed vault.

The roof with plank arches actually appears as an addition not originally designed. The choice of an already sufficiently covered structure for testing thereon a new system for roofs, and in order to obtain a higher platform for the outlook, was a skilful conception and may have aided De l'Orme in obtaining permission for the experiment.[759]

Note 759. In the dedication of his Nouvelles Inventions to Charles IX, De l'Orme says in speaking of the king:-- "He ordered me to make trial at his Chateau and yours, of La Muette".

The reason why Catherine did not turn to the architect of Diana of Poitiers for the building of her private Chateau at Monceaux, and she also was moved to go to the king, not in f favor of an invention, which she did not desire to test herself. When De l'Orme wrote his book, Catherine had meantime become the powerful regent. It is very probable, that the f future architect of her Palace of the Tuileries, in order to flatter her and to overcome her antipathy to him, then represented to her the hall for ball play in Monceauxand Catherine herself as the cause of his invention. He could od so with a certain justice, even if Catherine had done nothing in favor of Philibert.

When De l'Orme writes on the other hand, that his discovery originated on the occasion of the Chateau La Muette, then it is to be understood, tha he first made use of it there.

In reference to the Chateau at Monmeaux and its authorship, this opportunity will be touched on later.

d. Technical Methods.

1. Masonry.

470. Different Methods.

Walls were almost never constructed of ashlars in their entire theckness, just as frequently occurs today in France. These form a facing of the external and sometimes also of the internal surfaces, being of sufficient thickness and arranged in bond with the rubble masonry lying behind or between them. It is to be understood, however, that with the Renaissance t the dimensions of the ashlars quite generally increased.

On the still remaining little octagonal tower in the angle of the court of the Chateau at Gaillon, the masonry of the s somewhat older lower half is built of smaller and drayer stones, than those of the upper half, composed of more yellowish and larger ashlars.

The method now common in Paris, of cutting the facades for their entire thickness of the longest possible blocks of stone, almost without regard to architectural and decorative subdivision, and without inquiry whether a wide yellowish-white joint will cut across the face or breast of a figure, must n not extend back farther than the middle of the 19 th century.

Without doubt as already in the middle ages, masonry is still today chiefly executed by nomadic masons, who appear in spring, and at the first frost go to their homes in central France. They are designated according to these homes and have their specialties.

The Limousins execute "limousinage", i.e., rubble masonry set in plaster of paris or "meulieres" (grits) in hydraulic lime mortar.

The Creusois and the Marchois (from Limousine Marche) make all kinds of masonry and also of cement work.

The brick masonry is executed by masons from French Flanders and from Belgium.

The toothed ashlar piers, which instead of pilasters or ba-

Note 760. *Les Comptes des Bâtiments du Roi. Vol. 1. p.25-45.*

Examples are found, where the Renaissance decoration is inserted as a later addition and alteration in the masonry of an earlier structure. In the remodelling of the Chateau of Fontainebleau after 1528, for example, on the pavilion of St. Louis, the pilasters and other Renaissance ornaments were simply bonded into the old hard masonry of the 13 th century.

Choisy assumes, that the usual connection of the separate windows above each other into a band may perhaps have arisen from the manner in which windows in the new style were inserted in the round towers of the old castles. A chasm was made therein from top to bottom, in which were built the new windows in a connected elevation.[761]

Note 761. *Choisy. Vol. 2. p. 1[illegible].*

At my visit to the ruins of the Chateau of Gaillon itself in the year 1[illegible], I saw in the clearest manner, for example, that the [illegible] was inserted into somewhat older masonry.[762]

Note 762. *I do not know, whether Choisy's remark, that the insertion of ornaments into earlier masonry, as one proceeds with Tolence, might be an Ionian structural procedure, and this never occurred in the Gothic period in France, may be regarded as an absolute rule.*

Many interesting problems relating to technical methods and customs are found in some contracts in Archives de l'Art Français and in Chapuis-des Barreaux to [illegible] mentioned. [illegible] mentioned the contracts of [illegible] at Fontainebleau.

Neither can be considered as interesting [illegible] concerned between master masons and master carpenters on [illegible] of foundation with and without piles on April 20, 1499, [illegible] ia, and likewise on April 3 [763] and July 8, 1500.

bands frequently subdivide the facades, were originally introduced to receive by better material the pressure of the main beams or girders of the ceiling, as made clear by the contract of April 28, 1528, for rebuilding the Chateau of Fontainebleau.[760]

Note 760. Les Comptes des Batiments du Roi. Vol. 1. p.25-45.

Examples are found, where the Renaissance decoration is inserted as a later addition and alteration in the masonry of an earlier structure. In the rebuilding of the Chateau of F Fontainebleau after 1528, for example, on the pavilion of S. Louis, the pilasters and other Renaissance ornaments were simply bonded into the old hard masonry of the 13 th century.

Choisy assumes, that the usual connection of the separate windows above each other into a band may perhaps have arisen from the manner in which windows in the new style were inserted in the round towers of the old castles. A breach was made therein from top to bottom, in which were built the new w windows in a connected elevation.[761]

Note 761. Choisy. Vol. 2. p. 713.

At my visit to the ruins of the Chateau of Gaillon itself in the year 1884, I saw in the clearest manner, for example, that the entire Renaissance decoration of the gate pavilion was inserted into somewhat older masonry.[762]

Note 762. I do not know, whether Courajod's remark, that the insertion of ornaments into earlier masonry, as one proceeds with faience, might be an Italian structural procedure, and this never occurred in the Gothic period in France, may be regarded as an absolute rule.

Many interesting problems relating to technical methods and customu are found in some contracts in Archives de l'Art Francais and in Comptes des Batiments du Roi, works already frequently referred to. We particularly mention the contracts of 1527 and 1528 for the rebuilding and extension of the Chateau at Fontainebleau.

Further may be mentioned an interesting discussion, that o occurred between master masons and master carpenters on methods of foundation with and without piles on April 20, 1499, on the occasion of rebuilding of Bridge of Notre Dame at Paris, and likewise on April 8 [763] and July 6, 1500.

763. Le Roux de Lincy. Recherches Historiques sur la Chute et la Reconstruction du Pont Notre Dame. 1499-1510. (In Library of Ecole des Chartes). Series 2. Vol. 2. p. 32 et seq.

Much of interest concerning the building of Bridge Pont Neuf is to be found in R. de Lasteque's "Documents inedits sur la construction du Pont Neuf," in Vol. 6 of the Memoires de la S Societe de l'Histoire de Paris et de l'Isle de France. 1882. p. 1-94. Many of the conclusions drawn by Lasteque have been justified in our "Les Du Cerceau. p. 250 et seq.

2. Carving the Ornamentation after the Setting.

571. Examples.

Choisy states, that since the beginning of the Romanesque period, and still more during the Gothic, all stones were entirely cut and set after carving. The custom to construct t the building of ashlars, when its members being merely roughed out, to lay out or to cut the surfaces and ornaments only after setting, (facing on the building or after setting), as such was in part common among the Greeks, and has now become the rule nearly everywhere in France, again occurred occasionally in the Renaissance in France.[764]

Note 764. Choisy, A. Histoire de l'Architecture. Vol. 2. p. 143, 259, 260. Paris. 1899.

In the interior of Church S. Maclou at Pontoise, of about 1540, may be seen arcade piers, on which the capitals are set with the leaf form only represented by bosses. Likewise the panels on the shafts and those of the entablature are not yet cut.

On the upper story of the transept facade of S. Clotilde a aux Andelys, of about 1550 or 1600, the smooth bosses left on the pedestals, bases and spandrels of arches prove, that the unexecuted carving of the ornaments was only to occur after the setting of the ashlars of the previously cut structure. Also in the interior at several places where the casing is o only begun. In Tours, in S. Germain-en-Laye and in Monceaux-en-Brie may still be seen occasional similar examples.

On the nearly contemporary tower of the Church of Gisors, which was not completed, on the contrary, all sculptures to the top are carved, and therefore were doubtless set after completion.[765]

Note 765. See illustration in Rouyer & Darcel. Vol. 1. Pl.28.

On the Doric columns in the ground story of the Building of Gaston d'Orleans at Blois (1635), even to the present day the flutings on some columns are not entirely cut, as well as the subdivision of the architrave and frieze.

3. Importance of Stonecutting.

472. Opinions and Works.

Indeed for no other people do the technics of stonecutting appear to possess so great an attraction as for the French. It is not only regarded as a means for constructing the forms in the best structural manner, but the methods of stereotomy themselves become a source of incitement to attain to new combinations and to devise new solutions. Until the present day, one frequently meets on French buildings with evidence of the continuance of this intellectual tendency, that was developed on the masterworks of Gothic during 350 years.

Like the masons, the stonecutters came from definite regions. Most came from Normandy and Brittany; the Limousin also supplied very good ones; others came from Marche and Poitou.

Berty assumes, that the domain of stonecutting was not a s subject of public instruction before the publication by De l' Orme, but formed a sort of privilege of a small number of constructors, who instructed their apprentices therein,. He conjectures, that the methods employed retained something of the mystery, by which men long surrounded them.

From the words of the title of some later works aloneit may be seen, that the science of stonecutting so-called was identified with geometry itself. This is a continuation of the views of Gothic architects, who at least in the 14 th century, regarded geometry as the principal foundation of architecture.

About the middle of the 17 th century appeared almost at t the same time three works on stonecutting; those of Desargues, of Mathurin Jousse and of Father Durand.

In his preface, Durand [766] criticizes much in the work of Mathurin Jousse,[767], that appeared six months earlier, and e emphasizes that these two works with that of De l'Orme were the only ones, that treat of the art of stonecutting.

Note 766. "L'Architecture des Voutes", or the art of cutting vaults, a very useful treatise, that is for all architects,

master masons, designers, stonecutters, and generally all those concerned with architecture, even military, by the Rev6 Father Francois Durand of the Company of Jesus. At Paris, by Sebastian Cramoisy, ordinary printer to the king, Rue Saint-Jacques, sign of the swans. 1643. By permission of his majesty" -- From the dedication of this work to M. de Noyers, Baron de Dangu, it results that some of the discoveries of Martellange are due thereto. (Charuet. Martellange. p. 211.213.

Note 767. Le Secret d'Architecture, "faithfully revealing geometrical drawing, sections and developments required in b buildings, enriched by a great number of figures adapted to each discourse for their explanation, by Mathurin Jousse, of the city of La Fleche. At La Fleche, George Griveau, ordinary printer to the king and the College Royal. By permission of his majesty".

Girard Desargues likewise published a work on stonecutting.[768]

Note 768. Brouillon project d'Example" of a universal method of the S. G. D. L. touching the practice of accurate drawing for stonecutting in architecture; and the explanation of a method of reducing to small scale in perspective as in geometrical, and for tracing all dials plane with equal hours for the sun. Paris. August. 1640. By permission".

The enjoyment of the French in stonecutting and technical solutions for it is recognized in De l'Orme in the different methods, he proposes in Chapters 11-14 of his 4 th Book, in o order to subdivide the stonecutting of a spherical dome according to various unusual methods by the aid of a middle principal area of square, triangular or rectangular ground plan.

In the so-called Basse Cour (lower court) at Fontainebleau, Philibert De l'Orme had built a flight of steps no longer existing, in which the stonecutting had to follow three different forms combined; the lower surface of the winding steps a according to the system of the so-called S. Gilles' screw,[769] combined with the ascending arches of circular ground plan f from one pier to another, and finally a third form of arch, whose shape is so far not recognizable with certainty.

Note 769. This appellation is derived from an example found in the Priory of that name in Languedoc.

In the dome of the Chateau of Anet, built of great ashlars,

to l'Orme connected the exterior itself to form the external line of the dome. The ascending is excellent, so that no radius seem to have occurred.

De l'Orme was so affected by the dream of what may be attained by geometrical drawing, that he announced his opinion, that if Hermance had known it, he would have formed also n the bases and sciences with instead instead of horizontal o ones, for his working secretary in the Bretonne at Rome, as well as wide cranno arches between columns instead of arcovaves. And even if he wished to use pricks instead of asnlars for the vaults, he should have arranger a stone cross a arcs at each twelve feet.[771].

De l'Orme states that the architrave employed by him over the main doorway of Chenseau Saint-Maur and the portico before the chapel in Anet were built as straight arches, in which o convertine joints was cut obliquely and transversely a hole of hence shape, then filled by a stone prismatic dowel.[772]

Note 771. See the same. Book 7. Chapter 16. p. 286, 287.

772. Footnote Repetence.

Vertical arches are frequently found, whose keystones are accepted as a pendent and support two suspended arches.

Fig. 24 already mentioned such an example from Quilion. It is now excluded in the Ecole des Beaux Arts in Paris, and taken from the second court into the portion on the right.

The construction and stonecutting of this fragment are arranged in the following manner. The triangly nign cell consume move the spaces extends from one oier to the other, in t the form of a horizontal arch constructed of large arcoses. T The middle one forms the keystone and is elongated as a pendant. On its sides are cut the inscoba ani curvar cets of the mentioned arch. Between this bed and that avvertically on the straight prior is lower of one stone the entire arch, and whose upper ced exactly fits the outer surfaces of the horizontal arch.

In Lyons are several examples of the same arrangement, among cohore that in the Palais Justice, that in the Hotel Dieu, and in that already mentioned in the court of the house of Jacques in Jacques. In the latter, iron cons are

De l'Orme permitted the extrados itself to form the external line of the dome. The stonecutting is excellent, so that no defects seem to have occurred.

De l'Orme was so affected by the charm of what may be attained by geometrical drawing, that he expressed his opinion, that if Bramante had known it, he should have formed also h the bases and capitals with inclined instead of horizontal o ones, for his winding stairway in the Belvedere at Rome, as well as with rampant arches between columns instead of architraves. And even if he wished to use bricks instead of ashlars for the vaults, he should have arranged a stone cross a arch at each twelve feet.[770]

Note 770. See his Architecture. Book 4. Chapter 9. p.125.

De l'Orme states that the architrave employed by him over the main doorway of Chateau Saint-Maur and the portico before the chapel in Anet were built as straight arches, in whose c converging joints was cut obliquely and diagonally a hole of square shape, then filled by a stone prismatic dowell.[771]

Note 771. See the same. Book 7. Chapter 15. p. 226, 237.

474. Pendant Keystones.

Vertical arches are frequently found, whose keystones are elongated as a pendant and support two suspended arches.

Fig. 24 already exhibited such an example from Gaillon. It is now exhibited in the Ecole des Beaux Arts in Paris, and leads from the second court into the garden on the right.

The construction and stonecutting of this fragment are arranged in the following manner. The tolerably high belt course above the arcade extends from one pier to the other, in t the form of a horizontal arch constructed of three stones. T The middle one forms the keystone and is elongated as a pendant. On its sides are cut the imposts and radial beds of the suspended arch. Between this bed and that symmetrically on the arcade pier is formed of one stone the entire arch, and whose upper bed exactly fits the under surface of the horizontal arch.

In Lyons are several examples of the same arrangement, among others that in Rue Treize Cantons, that in the Montee S. Barthelemy, and in that already mentioned in the court of the House of Croppet de Varissan. In the latter, iron bars are

tical in the side piers, and form a distance over the free p

Note 772. For these examples, see Martin, P. Bonnefoye sur l'Architecture à Lyons. Paris. 1884.

A mode of construction, that more frequently occurs in Tra-
ns than in any other country, is the trumpet vault. 773

Note 773. I remember no example in Lodi. The Bisonnerie
bonfico dell' Arcivescovo e dell' Ingegnere etc. (Florence. 1
1777), is placed to top of the trumpet vault, that is a
kind of vault of tunnel form. Here is evident the slight i
interest of Italians in this form of vault. The work of a
the same grounds.

The trumpet vault cannot so absolutely designated as an al-
ment of economic country or of complete structural satisf-
action. It is a structural means for avoiding an occasion, w
when the form of the ground story does not permit it to exte-
in the complete development of a higher room, without alter-
ng the larger to project onwards over the lower story. Here
lest the increasing, bold, opinions and operation of economic-
ttra frequently compensate for complete memory. Here the a
satisfactory solution particularly depends on the good meth
of the architect and on the relations of the trumpet vault to
the load and to the forms of the adjacent parts of the building.

These circumstances and relations appear to make it a means,
that countrymen better to the genius of the French than to
the genius of other nations. Many Lombardian types form of
trumpet vaults: the angle trumpet vault in a projecting angle,
as at the transition of a square to an octagon; the corner t
trumpet vault for vaulting out a projecting corner of a buil-
ding over the air out off below, and the trumpet vault when
a round tower, that supports a semicircular projection from
a circular wall. The perspective and the trumpet vaults in a
niche, i.e., the half dome in a semicircular niche are inclu-
ded in these classes of vaults.

Note. On a dome a trumpet vaults.

The sometimes needs, as in Palisses de l'Opera, vian compli-

fixed in the side piers, and form a discharge over the free p parts, that are partly suspended from these bars.[772]

Note 772. For these examples, see Martin, P. Recherches sur l'Architecture a Lyons. Paris. 1854.

4. Trumpet Vaults.

475. French Partiality.

A mode of construction, that more frequently occurs in France than in any other country, is the trumpet vault.[773]

Note 773. I remember no example in Italy. The Dizonario tecnico dell' Architetto e dell' Ingegnere etc. (Florence. 1 1887), is pleased to say of the trumpet vault, that it is a kind of vault of funnel form. Hence is evident the slight i interest of Italians in this form of vault. The lack of a German word for this architectural form must be explained on the same grounds.

The trumpet vault cannot eb absolutely designated as an element of esthetic beauty or of complete architectural satisfaction. It is a structural means for evading an occasion, w when the form of the ground story does not permit it to attain the complete development of a higher room, without allowing the latter to project outward over the lower story. Here Must the interesting, bold, piquant and precision of stonecutting frequently compensate for complete harmony. Here the s satisfactory solution particalarly depends on the good taste of the architect and on the relations of the trumpet vault to the load and to the formsoof the adjacent parts of the building.

These circumstances and relations appear to make it a means, that corresponds better to the spirit of the French than to the genius of other nations. They distinguish three forms of trumpet vaults; the angle trumpet vault in a projecting angle, as at the transition of a square to an octagon; the corner t trumpet vault for vaulting out a projecting corner of a building over the side cut off below, and the trumpet vault with a round tower, that supports a semicircular projection from a straight wall. The pendentive and the trumpet vault in a niche, i.e., the half dome in a semicircular niche are included in these classes of vaults.

476. De l'Orme's Trumpet Vaults.

One sometimes meets, as in Philibert De l'Orme, with combi-

considerations and complications of some of these types, as an-
one of the following examples. This master evidently had the
[illegible] in their [illegible]. [illegible]
ly as numerous their arrangement as well as the construction.

[illegible]. Trumpet Vaults in Lyons.

In Rue de la Savoterie in Paris, De L'Orme also built a tr-
umpet vault at the mansion of the banker Paboillet, and earl-
ier in the year 1550, as he returned from Italy, two trumpet
[illegible]
at No. 3. Rue Juverie.[774] (Fig. 75[775]).

Note 774. See his Architecture. p. 91 a.

[illegible]

to retain several rooms, windows and a gallery in the second
story resting on consoles. In the acute angle above the lat-
ter, he built a larger and more projecting trumpet vault with
merely one story, while in the obtuse angle on the right room
the element, he supported one in two stories, that must be occa-
sioned by one window, as in Anet. But the gallery connecting
the two angle buildings rests on the wall, which De L'Orme s
not on two flying buttresses, that were supported below by a
common pier.

Aside from the oval arch, the entire composition is as Ital-
ian as possible, and is stamped in that sense. That we have
from De L'Orme. Likewise the recall of the Doric and Ionic
pilaster orders; the volutes on the latter projecting flatly si-
multane; the mouldings already show De L'Orme's own firm conn-
ection of the members (mouldings). When De L'Orme had to fur-
nish the king's chamber in the Chateau of Anet with a cosines,
for which no space could be found, without overlaying other se-
cretary rooms, he built this in circular form, almost resting
on a trumpet vault over a projecting angle, resting at one s
side on a cell corbes, but on the other rising from a quadra-
ngular side, so as not to close the window of a side entrany.
Not satisfied with this difficulty, he allowed the tubes win-
dows to project from the circle like bay windows, and indeed
the middle one differently from those at the sides, whereby
the lower edge of the cosines became a very duly curved line.
Not willing but to be accepted for love of the master part. 776

Note 776. See the same. p. 89.

combinations and complications of some of these types, as shown by the following examples. This master evidently had the greatest enjoyment in their construction. With great prolixity he describes their arrangement as well as the stonecutting.

477. Trumpet Vaults in Lyons.

In Rue de la Savaterie in Paris, De l'Orme also built a trumpet vault at the mansion of the banker Patoillet, and earlier in the year 1536, as he returned from Italy, two trumpet vaults in Lyons for M. Bailland (Billan), general of Brittany, at No. 8. Rue Juiverie.[774] (Fig. 75 [775]).

Note 774. See his Architecture. p. 91 v.

Note 775. From Martin.

De l'Orme had to join his new building to an older one, and to retain several doors, windows and a gallery in the second story resting on consoles. In the acute angle above the latter, he built a larger and more projecting trumpet vault with merely one story, while in the optuse angle on the right above the cistern, he erected one in two stories, that must be beautified by one window, as in Anet. But the gallery connecting the two angle buildings rests on the wall, which De l'Orme s set on two flying buttresses, that were supported below by a common pier.

Aside from the oval arch, the entire composition is as Italian as possible, and is strongest in that sense. that we have from De l'Orme. Likewise the detail of the Doric and Ionic pilaster orders; the volutes on the latter project flatly sidewise; the mouldings already show De l'Orme's own firm connection of the members (mouldings). When De l'Orme had to furnish the king's chamber in the Chateau of Anet with a cabinet, for which no space could be found, without curtailing other necessary rooms, he built this in circular form, almost rising on a trumpet vault over a projecting angle, resting at one s side on a belt course, but on the other rising from a quadrant side arch, so as not to close the window of a side stairway. Not satisfied with this difficulty, he allowed the three windows to project from the circle like bay windows, and indeed the middle one differently from those at the sides, whereby the lower edge of the cabinet became a very ugly curved line, but which had to be accepted for love of the upper part.[776]

Note 776. See the same. p. 89.

In the example represented in Fig. 70 [277] of the tower St-Ouen at Rouen, the two angle turrets vanish apparently originated only from the desire of producing a more ornament effect, and by the assisting arches to better ornaments for the octagonal apex of the half gable. These are turrets, not angles - flat diagonal planes, as shown in Fig. 69, but over-ric-

Note 277. From Lassel Albastre. Vol. 1. Pl. 23.

In Gerasia the Hours of the year (?) with a trumpet vault at the corner (Fig. 77 [278]) must be the work of a master mason. It lies at the corner of Rue de la Paix and of Rue Bonaparte, and is called the Maison du Pain-d'-Angle. The effect is good. The architects must avoid the keystone, where which rises the angle pilaster, firmly set in a satisfactory way. The astonishing in the illustration after the drawing of M. Maules is not correctly represented; the vaccinia are set, without a circular close, as in Fig. 78, 79.

Note 278. From Collect. Entre 2. Vol. 1. Pl. 22.

279. Dangers in Paris.

[illegible] construction is unimportant, while the structural problem is more difficult. At the corner of the Place Vitre and Rue Vaille-Lion in Paris is found a round arched doorway in the present angle 8.5 ft. wide; over this is larger the trumpet vault. To again resolve the rectangular corner or room seems

We follow with two examples of trumpet vaults in projecting angles. On the present Quarrel d. Marie in Rue d. Amorne in Paris, Francois Mansart built a small trumpet vault under peculiar conditions. Beside the drum of the room sun between two buttresses rises the circular enclosure of a winding staircase. At two-thirds its height for some reason, its axis is displaced to the left by about the length of the radius. The half of the new circular enclosure projects into the air [illegible] circular stairway.

[illegible] on the inside of a passage, the Passage du Dragon (Fig. 79). [illegible] may be seen, where are winding stairways at both sides of

In the example represented in Fig. 76 [777] of the former Gate Du Bac at Rouen, the two angle trumpet vaults evidently originated only from the desire of producing a more piquant effect, and by the ascending arches to better prepare for the horizontal arch of the half gable. These are turned, not above a flat diagonal plane, as shown in Fig. 79, but over niche-shaped recesses.

Note 777. From Israel Silvestre. Vol. 1. Pl. 28.

In Beauvais the House of the year 1562 with a trumpet vault at the corner (Fig. 77 [778]) must be the work of a master named Petit. It lies at the corner of Rue de la Frette and of Rue Beauregard, and is called the Maison du Pont-d'-Amour. The effect is good. The archivolts abut against the keystone, above which rises the angle pilaster, firmly and in a satisfactory way. The stonecutting in the illustration after the drawing of M. Naples is not correctly represented; the voussoirs are set around a circular block, as in Figs. 76, 78.

Note 778. From Gailliot. Series 2. Vol. 1. Pl. 22.

478. Examples in Paris.

In the following examples of angle trumpet vaults, the artistic solution is unimportant, while the structural problem is more difficult. At the corner of Rue Brise Miche and Rue Taille-Pain in Paris is found a round arched doorway in the cutAoff angle 6.56 ft. wide; over this is turned the trumpet vault, to again restore the rectangular corner of both street facades.

We follow with two examples of trumpet vaults in projecting angles. On the present Church S. Marie in Rue S. Antoine in Paris, Francois Mansart built a small trumpet vault under peculiar conditions. Beside the drum of the dome and between two buttresses rises the circular enclosure of a winding stairway. At two-thirds its height for some reason, its axis w was transferred to the left by about the length of the radius. The half of the new circular enclosure projects into the air and rises from a trumpet vault between the drum and the first circular stairway.

The second example dates from the 18 th century and is found on the inside of a passage, the Passage du Dragon.(Fig. 78). As may be seen, there are winding stairways at both sides of

the passage, projecting in quadrant form and connected together by a concave-curved middle part, in a more fluid manner t than by a flat surface.

To the most interesting examples of trumpet vaults on round towers belong the two trumpet vaults lying at right angles to each other on a house in Paris, that forms the acute corner of Rue de la Veilliere on the left and of Rue Croix des Petit-Champs on the right. On the ground story the street facades extend through with a cutAoff angle only 3.28 ft. wide. In Rue de la Veilliere 6.56 ft from the edge of this corner begins the first trumpet vault, that has a tower-like oval projection of about 5.91 to 6.56 ft. and is 16.40 to 19.69 ft. wide. In the upper story commences the cut-off corner between the two facades about 1.64 ft. to the right of the angle of this trumpet vault. And on this cut-off side, about 2.80 ft. from the angle commences the second and nearly semicircular projection, that is about 19.69 ft. wide. About one-third rests on the terrace, which rises over the ground story, so that here the cutAoff angle is only 3.28 ft. wide. But the other two-thirds of the circular structure for a width of about 14.76 ft. projects over the other street, and is supported by the other trumpet vault. Both vaults rise in nearly semicircular form, and occupy the height of the mezzanine story. They support two projecting stories, and moreover since the walls on which they rest have two openings on one side and one on the other, this entire design presents a peculiar appearance, that has a stately effect above by means of the circular projections.

479. Corbellings.

In addition to the beautiful trumpet vault in Hotel de la Vrilliere, now the Bank of France, we mention on the garden front the example of another solution of the problem for supporting a projecting portion of the building. It existed until in the second half of the 19 th century. Fig. 79 [779] shows the roof boldly projecting on the right as a gable on two consoles, that have the entire height of a story, and protects the balcony by means of a tunnel vault.

Note 779. From an old engraving (by Merian ?) in the Cabinet des Estampes in Paris, Topographie de Paris. Vol. 5 a, 232.

It scarcely needs saying, that examples likewise occur in France, in which by the elsewhere common corbellings small projections like bay windows or angle towers project, and are supported.

e. Refinement of Technics.

480. Influence of the Renaissance.

Since in many fields the Renaissance has shown itself as an advance and a higher step of culture, it is not wonderful, t that with it was developed a higher conception of perfection of forms. This had as a result, that more weight was laid on perfection of execution, and refinement of technical procedures was striven for in all domains of construction, and it w was frequently attained. Refinement of technics was a result of refinement of taste.

Although the treatment of mouldings and of ornaments in the Gothic period in France, more than in other countries, was f frequently really noble, beautiful and animated, and a masterly certainty in the handling and distributing of the members and their proportions was evident, yet one may still say, that even in France the conception of perfection in form and t technics "for themselves alone" was an unknown element.

This idea of "perfection", that after the fall of Athens a and of Rome was but occasionally to be found in the art of I Islam, appeared with the Renaissance in Italy again for the first time in Christian Europe.

After Italy, in no country was the advance in this direction more important than in France toward the end of the reign of Francis I and under Henry II. One may say, that up to the present time there, where the branches of French art show themselves as excelling those of other lands, beside the realm of taste to which is due this love of perfection in form and execution developed by the Renaissance.

481. Finer Technics of Stone Surfaces.

In the art of freely wrought foliage, which is light and b boldly perforated, and that extends over the deeply hollowed coves of the cornices and portals, the Gothic stonemasons were not surpassed by those of the Renaissance. They gave up these motives in general in favor of relief ornaments. One may observe the contrast of both tendencies on the remains of

the Dawson of marlion itself, and on the parts transferred to the Dawson side in 1929.

The carvers do not seek to reproduce with fresh and animated power the naturalness of definite native foliage. Their ideal is the charm of force of imaginal elegance, the elevation of a perfectly executed harmony of a composition of forms and lines.

582. Image.

The consequence of this was the need of a more perfect material than the old of a nobler material, of marble, which the ancients used in the Dawson.

If no marble or other nobler material was at command, like the case in Dawson, slate alone from the excellent quarry of Ambers was resorted. Fig. 80 [730] exhibits the effect of been on one of the ordinary cases of the Dawson mentioned.

and feasibly the overlying of formed marble alone, major to impart to the work the character of a greater value, in the sense of the quality of the material.

583. Examples.

In the treatment of whose architectural [illegible] as of ancestors. Not only are the dimensions of the arches and the original Dawson frame, but colors all now also [illegible] [illegible].

In the course of the Dawson of Andy-in-Dawson, the excavation [illegible] building; the [illegible] [illegible], [illegible] tale, many fine and perfect pieces.

The treatment of the wooden surfaces of the ceilings and moldings in Dawson's court of the Dawson workers [illegible] with been of Pomeschotto's buildings.

[illegible]

the Chateau of Gaillon itself, and on the parts transferred to the Ecole des Beaux Arts in Paris.

The carvers do not seek to reproduce with fresh and animated power the naturalness of definite native foliage. Their ideal is the charm of forms of fanciful elegance, the attraction of a perfectly executed harmony of a composition of forms and lines.

482. Inlays.

The consequence of this was the need of a more perfect material for the technical treatment of stone surfaces and occasionally the aid of a nobler material, of marble, which the northern Gothic never employed on the exterior, and very seldom in the interior.

If no marble or other nobler material was at command, like the case in Chambord, slate slabs from the excellent quarry of Angers were inserted. Fig. 80 [780] exhibits the effect of them on one of the chimney caps of the chateau mentioned.

Note 780. From Berty. La Renaissance Monumentale etc. Vol.2.

Somewhat later occur glazed terra cottas of Della Robbia a and frequently the overlaying of framed marble slabs, which by their occasional distribution on the facades contribute to impart to the work the character of a greater value, in the sense of the quality of the material.

483. Examples.

In the treatment of stone surfaces appear more refined modes of execution. Not only are the droving of the surface and the chiseled border finer, but before all now also occur now the rubbing of surfaces and mouldings, according to Italian models.

In the court of the Chateau of Ancy-le-Franc, the execution has become truly uniform; the beautiful ashlars, white as marble, have fine and perfect joints.

The treatment of the smooth surfaces of the ashlars and mouldings in Lescot's court of the Louvre worthily ranks itself with that of Primaticcio's buildings.

On the ornaments of the annular bands of Philibert De l'Orme's columns on the Tuileries, finely polished and finely chiseled, as well as pointed parts and drill holes add to the effect.

As on the roodscreen of the Cathedral at Limoges and other examples, the ornament almost attains the character of jeweller's work by the inconceivable fineness of treatment.

f. Different Kinds of Building Stones.

In spite of the known wealth of France in varied and excellent building stones, especially in the basin of Lyons, Paris and that of the Loire, men did not hesitate to bring stones of different quality from afar, according to special needs. We mention some examples of this, that afford opportunity also to mention some names of famous quality.

484. Examples.

At the Chateau of Gaillon were employed for the sculptured doorways the gray stone from Caen, and likewise the stone from Vernon, for receiving and enclosing Paganino's marble medallions [781] in the places at which was sculptured both antique decorations as well as those of French fashion. The latter stone was also used in 1543 for the railings of the chapel of S. Marie in S. Pierre at Chartres, as well as for the external portal of the Chateau at Anet.

Note 781. See Courajod, L. La Part de l'Art Italien etc. p. 12. Paris. 1885.

For the statues of the tabernacle in the latter church was taken the fine stone of Raiasse [782], on the contrary, for the beautiful and finely sculptured chor enclosure of the Cathedral at Chartres of about 1510, the stones from Tonnerre.[782]

Note 782. See Archives de l'Art francais. Vol. 4. p.196.

Of the same stone was made about 1660 a reclining goddess of fame for the tympanum of Thibaut Poissant, while at the same time there Michel Angier chose the stone from Vernon for the figures 10 to 12 ft. high. For the great and noble monolithic caryatids of Goujon on his porch in the Louvre, as Sauval states, was employed the splendid fine-grained and homogeneous stone from Trossy of a yellowish tint.

These stones were also sought outside France. Francis I p permitted 2000 tons of stones from St. Leu and elsewhere to be taken for the king of England without export dues.[783]

Note 783. See Les Comptes du Batiments du Roi. Vol.2.p.271.

The peculiarities of these stones are frequently such, that they lend to the development of the rich and refined sculp-

was really not to be expected without this material.

[illegible] (page 4 [illegible]), [illegible] is not [illegible] a [illegible] is so soft, that the most delicate and fragile [illegible] may be successively transported with the chisel, as with a pen; [illegible] is not very [illegible].

A. de Montaiglon [734] mentions as incomparable the stone frames which are cut the decorations of Chateau Bonnivet (now in the [illegible]) [illegible] without taking from the ornament the character of simplicity, permits for it the perfection of the most refined execution.

Note 734. In the Family des Imets en Italie et en France. [illegible] pp. [illegible].

We refer to the very interesting Report of the year 1873, which the Academy Royal of Architecture made on the different kinds of stone at the request of [illegible]. [736] Right of the most prominent architects reported on the manner in which [illegible] labor on a great number of [illegible], [illegible] they visited for this purpose.

[illegible] p. 181 et seq.

[illegible] Marble as a Noble Material.

[illegible] is as a richer material, more suitable for the perfection of ornament, Quatrept gives an interesting reflection, that [illegible] to be given.

The ever increasing need in Europe for a raw material, of which Italy may be regarded as the sole possessor, marks [illegible] important element of the march of the forms of the Italian Renaissance. The reading are interesting extract, [illegible] connected from the monasteries of Como, Milan, Como, Pavia, Milan and Verona, says Quatrept, commenced the inverse forms of a [illegible] material interesting [illegible], that increased a [illegible] field the spirited and extensively intellectual endeavors of the great Italian founders of the classical period of the Renaissance. [737]

[illegible] p. [illegible] [illegible]

[illegible] Italian Sculpt.

what would not be expected without this material.

On the Loire is found a porous stone, that may be cut with a knife and is so soft, that the most delicate and freest feeling may be sportively represented with the chisel, as with a pen; unfortunately is is not very durable.

A. de Montaiglon [784] mentions as incomparable the stone from which are cut the decorations of Chateau Bonnivet (now in the Museum at Poitiers), more durable than marble, and which without taking from the ornament the character of simplicity, permits for it the perfection of the most refined execution.

Note 784. In La Famille des Juste en Italie et en France. p. 15, 45. Paris. 1877.

We refer to the very interesting Report of the year 1678, which the Academy Royal of Architecture made on the different kinds of stone at the request of Colbert. [785] Eight of the most prominent architects reported on the manner in which certain stones had lasted on a great number of buildings, which they visited for this purpose.

Note 785. Printed in Revue Generale d'Architecture. 1852. p. 194 et seq.

g. Marble as a Noble Material.

On the then reviving and already mentioned demand for marble as a richer material, more suitable for the perfection of ornament, Courajod gives an interesting reflection, that deserves to be given.

The ever increasing need in Europe for a raw material, of which Italy may be regarded as the sole possessor, white marble, Courajod regards as a heretofore unconsidered but very important element of the spread of the forms of the Italian Renaissance. The resulting art industrieal current, that proceeded from the workshops of Genoa, Milan, Como, Carrara, N Naples and Venice, says Courajod, composed the innate forces of a mighty national industrial current, that increased a hundred fold the spirited and exclusively intellectual endeavors of the great Italian founders of the classical period of the Renaissance. [786]

Note 786. Courajod, L. La Sculpture Francaise avant la Renaissance classique. p. 27. Paris. 1891.

486. Italian Marble.

[illegible]

[illegible] Pyrenees.

As Jean Perreal states in 1511, the white marble was [illegible]

[illegible] Les Jaulx [illegible].

Note 787. The Pontaire marble quarries of the Moos valley were mentioned in France already in the 11 th and 15 th centuries.

The marble for the Tomb of Louis Francois II at Nantes was obtained in 1504 in Genoa by Jean Perreal, brought by water by [illegible] to Loire to Tours.[788]

Note 788. See Guerret, L. Jean Perreal. p. 38, 41, 68. Paris. 1874.

Black and red marbles, apparently for the Tomb of Francois [illegible] at Nantes, as well as for the two sons of Charles VIII & and herself in Tours, was ordered on Jan. 16, 1503 (new style) from the workshops of the Cathedral in Florence, and was managed by the Cathedral architect Jacopo before the assault of [illegible].[789]

[illegible]

487. Marble Quarries in the Pyrenees.

Concerning the marble quarries in the Pyrenees, Luca Martin states as follows.-- "Henry IV tried opened the marble quarries of the Pyrenees to be opened. After his time were abandoned and only managed at the present time".

[illegible]

over Sanpsan marble in Venezuela. The following notes also [illegible] the Pyrenees before Henry IV:-- "In 1541 at the order of Prisciocio, [illegible] rivers were used for several blocks and pieces [illegible]

Note 791. Les Comptes du Roi. Vol. 2. p. 55.

486. Italian Marble.

The chief source of marble for France was indeed first and foremost Italy, with Flanders for some kinds. Later was also that of the Pyrenees.

As Jean Perreal stated in 1511, the white marble was brought from Genoa, indeed as the port for Carrara, and the black from Liege.[787] Perreal esteemed alabaster slightly on account of its small durability.

Note 787. The Flanders marble quarries of the Maas valley were mentioned in France already in the 14 th and 15 th centuries.

The marble for the Tomb of duke Francis II at Nantes was o obtained in 1502 in Genoa by Jean Perreal, brought by water to Lyons, then by wagons to Roanne, whence it was shipped on the Loire to Tours.[788]

Note 788. See Charvet, L. Jean Perreal. p. 58, 64, 66. Paris. 1874.

Black and red marbles, apparently for the Tomb of Francis II, that queen Anne de Bretagne desired to erect for her father at Nantes, as well as for the two sons of Charles VIII a and herself in Tours, was obtained on Jan. 15, 1500 (new style) from the workshops of the Cathedral in Florence, and was measured by the Cathedral architect Cronaca before the agent of the queen.[789]

Note 789. See Milanesi, G. in A. de Montaiglon. p. 66 et seq.

487. Marble Quarries in the Pyrenees.

Concerning the marble quarries in the Pyrenees, that Martin[790] states as follows:-- "Henry IV first ordered the marble quarries of the Pyrenees to be opened. After him they were abandoned and only resumed at the present time".

Note 790. Martin. Vol. 10. p. 475.

This statement cannot be very accurate, for Louis XIV employed Campana marble in Versailles. The following notice also permits the assumption, that marble was already obtained from the Pyrenees before Henry IV:-- "In 1561 at the order of Primaticcio, 7912 livres were paid for several blocks and pieces of marble for the king to Etienne Troisvieux and master Dominique Buthin, architect of the king, captain of Luchon.[791]

Note 791. Les Comptes du Batiments du Roi. Vol.2. p. 55.

In 1597 Pierre Biard was required to take white marble for the figures of a tomb near Bordeaux and colored marble for t the remainder. (The best that he could find in the Pyrenean mountains). [792]

Note 792. Nouvelles Archives de l'Art Francois. Series 3. Vol. 2. p. 180.

In the Hotel-de-Ville at Lyons in the marble gallery of the time of Louis XIV was employed "Languedoc red"; likewise in the Palace at Versailles. One even finds it as "French red" in the columns of several altars of the Certosa near Pavia.(SAbout 1695).

[illegible] of [illegible] Style.

[illegible] Design of this Style Principle.

[illegible] occasionally had opportunity to [illegible], in contrast to the transition style of Charles VIII and of Louis XII, how for the proper early Renaissance of Francis I, there might be mentioned a developed and definite architectonic structure.(Art. 143). This consists of a complete and harmonious transference of a composition conceived entirely in Tuscan into the Italo=Gothic tabella of north Italy. (Art. 144).

[illegible] the architects of the time of Francis I, and indeed most=ly the own royal masters, created a number of works, in which, through the line of the structural members and the tectonical [illegible] [illegible] innovations of the French early Renaissance. One should perceive a speak of even new lines and movements in the domain of architectural morphism, that may be interpretative for our p[illegible] present time and also for the future.

[illegible] and on the fundamental importance of the pier, the support in the Gothic style, which has permitted us to designate it as a "style of the supports", in contrast to the Renaissance as a "style of the insertion". (Art. 449).

[illegible] on to the surfaces of the cross vault, all supporting functions of the interior are indispensable, and in the continuity of the arches and ribs are expressed in the "most concrete" manner. Between this framework of piers there simply inserted the walls, or however remained of them or they replaced, and were supported between the piers.

Generally the Renaissance again introduced many forms, like the entablature, which were taken from the antique architecture of the horizontal ceiling, and which in such cases could no longer follow a dynamic and not concentrated spacing of the pi=ers from the Gothic, as in the Gothic pier structures. Therefore a special system of supports was inserted between the core=lumns or piers, and extender arcades, which no longer over

Chapter 7. Some Forms of Development of Pier Construction and of its Members.

a. Composition with vertical continuous Piers.

488. Origin of this Style Principle.

We previously had opportunity to emphasize, in contrast to the transition style of Charles VIII and of Louis XII, how for the proper early Renaissance of Francis I, there might be mentioned a developed and definite esthetic principle.(Art 113). This consists of a complete and harmonious translation of a composition conceived entirely in Gothic into the Italo= antique details of north Italy. (Art. 114).

Equipped with the means of this esthetic-structural principle, the architects of the time of Francis I, and indeed mostly his own royal masters, created a number of works, in which, although the idea of the structural nucleus and the technical procedure remained Gothic, these formed entirely original innovations of the French early Renaissance. One should perhaps speak of even new ideas and attainments in the domain of architectural subdivision, that may be instructive for our p present time and also for the future.

The starting point for these works is Gothic, and it is based on the fundamental importance of the pier, the support in the Gothic style, which has permitted us to designate it as a "style of the supports", in contrast to the Renaissance as a "style of the interior". (Art. 449).

In the Gothic compound pier, from the pavement of the church to the keystone of the cross vault, all supporting functions of the interior are indispensable, and in the continuity of the shafts and ribs are expressed in the "most thorough" manner. Between this framework of piers were simply inserted the walls, or whatever remained of them or they replaced, and they extended between the piers.

Meanwhile the Renaissance again introduced many forms, like the entablature, which were taken from the antique principle of the horizontal ceiling, and which in such cases could no longer follow a gradual and not contrasted growing of the ribs from the rounds, as in the Gothic pier organism. Therefore a second system of supports was inserted between the continuous members, and extended sidewise, which no longer owes

lin orris to the principle of art jewels, and to each of elevation, and it is tenacity enabled to produce the ends of the movement or oblique form of the transverse members.

(18). Transformation of the Diagonal Pier.

The transformation of the compound piers and their relation to the buttress or panels set between them is such, in which consists the originality and the interest of the works to be considered here. For a better understanding, we have collected in fig. 41 so as four of the most expressive examples of this tendency in construction in a form for comparison.

(19). We consider a compound pier of the interior of St. Eustache in Paris. Figs. 41 to 44 represent various phase of the development of this idea in the sketches of the Dessinateur et Chercher and of Lassurne.

(20). Tendency in Cathedral at Siena.

The oldest of these examples is the sacristy of the wing of Francis I in the cathedral at Siena. (Fig. 38). The continuous support is here formed as a buttress, which below and above has received the form of a pilaster. Between these piers and on their lower side is placed the arches of small galleries with rampant arches. These process the four openings, crossed by the large turns of the sacristy, and supports the free sections of the lesser.

From the large pier rectangle project pilasters, which in front act on isolated arches, or more correctly on rampant elliptic arches, turned between the sides of the buttresses, and forming a transitional connection between the continuous over framework. Just these galleries form the elaborate example of this idea, utilizing continuous vertical piers for setting between them the supporting elements for other m members as ground, without any organic connection whatever on the piers.

(21). Main Sacristy at Innsbruck.

The Gothic Sacristy, Cathedral of St. Stephen in Vienna, sages in the middle of the canon of the Chapter of Canbourg, shows the further development of the meaning of this structural principle. (Fig. 39).[78]

[78] Von Berg. La Renaissance Ornementale. Vol. 2.

In the external concatenation of the pars of the sacristes

its origin to the principle of art growth, but to that of elevation, and it is thereby enabled to receive the ends of the horizontal or oblique form of the transverse members.

489. Transformation of the Clustered Pier.

The transformation of the compound piers and their relation to the borders or panels set between them is that, in which consists the originality and the interest of the works to be described here. For a better understanding, we have collected in Figs. 81 to 84 four of the most expressive examples of this tendency in composition in a form for comparison.

Fig. 84 exhibits a compound pier of the interior of S. Eustache in Paris. Figs. 81 to 83 represent various steps of the development of this idea on the stairways of the Chateaus at Blois and at Chambord.

490. Stairway in Chateau at Blois.

The oldest of these examples is the stairway of the wing of Francis I in the chateau at Blois. (Fig. 82). The continuous support is here formed as a buttress, which below and above has received the form of a pilaster. Between these piers and on their inner side is placed the system of small pilasters with rampant arches, that enclose the four openings, produced by the three turns of the stairway, and supports the free portions of the latter.

From the three upper openings project balconies, which in front rest on inclined straight arches, or more correctly on rampant straight arches, turned between the sides of the buttresses, and forming a mechanical connection between the continuous pier framework. Just these balconies form the clearest example of this idea, utilizing continuous vertical piers for setting between them the supporting elements for other m members as props, without any organic connection whatever on the piers.

491. Main Stairway at Chambord.

The famous stairway, erected on the intersection of the passages in the middle of the donjon of the Chateau of Chambord, shows the further development of the membering of this structural principle. (Fig. 81).[793]

Note 793. From Berty. La Renaissance Monumentale. Vol. 2.

In the external circumference of the part of the staircase

living in the building itself are the continuous piers, conti-
nues in a [illegible].

In an arrangement similar to that in Siena, a small pilaster
order corresponds to each of the units of the two stair flig-
ns, that begin at both ends of a diameter and rise above es-
ch other as a double staircase without intersecting.

Inserting in the upper half of the stairway, that rises abo-
ve the roof surface as an outlook tower with a lantern, is
carried out the principle of the continuous main pier in vat-
ted form. Only the contrast between the piers and the arcas-
ed parts is less striking, since the horizontal members are
executed on them.

[illegible]

The second and somewhat later stairway of the Ospedale di S
[illegible]
the rear part of the court, that is coming from the gateway
schools on the right from the longion to the rear court facade.
It exhibits exactly the same architectural idea, executed in a
[illegible]

[illegible]
ascend to each story and form minor pilasters with thinner o
projecting columns. The latter are replaced by mere friezes
on the uppermost story. The turns of the stairway extending
between these piers correspond to the smaller pilaster orders.
In the ground story a concentric vaulting extends around the
[illegible]

[illegible]. Connection of the style of these works.

The design of the stairway at Siena originated in 1415, in-
deed shortly before the commencement of the construction. (Ar.
[illegible]). The design for Chambord was prepared in 1519 at latest;
(art. 158); yet it is uncertain whether the Italian stairway
of the model was transferred into the French winding stairway
[illegible]
If the overall of the stairway in Fig. 83 was also first fixed
in 1414 (art. 159), then the general design dates from t
[illegible]

It would be difficult to see in the style relationship
[illegible]

lying in the building itself are the continuous piers, subdivided in a great pilaster order, corresponding to each story. In an arrangement similar to that in Blois, a small pilaster order corresponds to each of the turns of the two stair flights, that begin at both ends of a diameter and rise above each other as a double staircase without intersecting.

Likewise in the upper half of the stairway, that rises above the roof surface as an outlook tower with a lantern, is carried out the principle of the continuous main pier in varied forms. Only the contrast between the piers and the stressed parts is less striking, since the horizontal members are executed on them.

492. Side Stairway at Chambord.

The second and somewhat later stairway of the Chateau at C Chambord, shown by Fig. 83, is found in the external angle of the rear part of the court, that in coming from the gateway extends on the right from the donjon to the rear court facade. It exhibits exactly the same structural idea, expressed in a greater choice of forms.

The continuous piers are subdivided into orders, that correspond to each story and form wider pilasters with thinner p projecting columns. The latter are replaced by human figures on the uppermost story. The turns of the stairway extending between these piers correspond to the smaller pilaster orders. In the ground story a concentric vestibule extends around the stairway.

493. Connection of the Style of these Works.

The design of the stairway at Blois originated in 1515, indeed shortly before the commencement of the construction.(Art. 121). The design for Chambord was prepared in 1519 at latest; (Art. 122); yet it is uncertain whether the Italian stairway of the model was transferred into the French winding stairway of the structure, or whether this occurred somewhat later. If the detail of the stairway in Fig. 83 was also first decided in 1544 (Art. 122), then the general design dates from t the time of the main stairway of the chateau.

It would be difficult to not see in the style relationship of these three stairways different steps of the development of ideas, that sprung from a single source. This strengthens

the idea worked out by us in Arts. 119 to 125, of the connection of the builders of the royal chateaus on the Loire, as well as of the influence of Boccador and of the court officials at Blois. (See Arts. 125, 73, 74, 75).

494. Pier from S. Eustache.

It deserves emphasis, that the Church S. Eustache in Paris, from which Fig. 84 is taken,[794] and that we have selected as the starting point and help in clearing up the idea of this mode of composition, is chronologically the latest of the four examples, since the design for the church was determined soon after 1530. This fact should not be lost in view of the old stories of an apparent connection of this church with Domenico da Cortona. In a more thorough description of the Church S. Eustache, this question will be further discussed.

Note 794. From Lenoir, A. Statistique Monumentale de Paris. Paris. After 1867. S. Eustache. Pl. 9.

It sufficies to remark here, that the continuous rounds in Fig. 84 with their entablatures correspond to the imposts of the middle aisle, the lowest division to the imposts of the chapels, and the entablatures of the succeeding order to that extending above the chapels. It further deserves to be emphasized, that the rounds support the diagonal ribs of the vault and thus play a somewhat greater part than that of transverse arches, which are treated with vertical small orders above each other, an arrangement that on account of its apparently small stability seems better adapted for the more prominent subordinate rounds than for the principal rounds. (See Figs. 180, 182, 184).

Further examples of similar form of development will be mentioned under C. (Church Architecture).

495. Examples in S. Germains and Lyon.

Another example of this mode of composition is exhibited in Fig. 85. [795] Like Fig. 144, it is taken from the court of the Chateau of S. Germain-en-Laye, and it shows, even with the f forms now partly restored by Millet, that it had in the time of Francis I a narrow and now open passage connecting the adjacent wings, created on the buttress piers of the chapel of the 13 th century.

Note 795. From Millet in Gailliat; series 2; vol. -, Pl. 414.

For the facade elevation appears to be favored somewhat in

Note 198. All illustrated in Martin. Figs. 68 and 67 are taken from that work.

Note 197. From Prisotte. La Renaissance en France. Vol. 2. 4th. Piers in Byrsar.

Note 198. All illustrated in Martin. Figs. 68 and 67 are taken from that work.

Lyons the system of piers that extend through all stories, between which are turned the arches for the different stories, as may be seen in the court of House Bruilland, Rue du Boeuf No. 12, on the court facade with loggias in Hotel Paterin, R Rue Juiverie No. 4, on the rusticated facade of the House at Quai Peyrollerie No. 136, and as represented in Figs. 86 and 87.[796]

Note 796. All illustrated in Martin. Figs. 86 and 87 are taken from that work.

In Fig. 86 pilasters extend through all the stories, with Tuscan capitals and narrow side pilasters repeated above each other four times, attached to which and forming the jambs are half columns. Between the half columns are turned oval arches of beautiful form with archivolts, above which pretty balustrades are arranged with but a single baluster over the keystone and with an oval panel at right and left.

The second building (Fig. 87) is heavier. Round piers extend through three stories. Round arches between them support the balustrades of the loggias and the landings of the stairway. Bases and capitals form the impests and make columns of these piers in the free portions, while between arches and b balustrades the free parts of the round piers form awkward a and band-like connections between the columns standing above each other.

In the ruins of the Abbey of Valmont near Dieppe (Fig. 88 [797]) first begin the continuous vertical subdivision above t the arches. Piers project and continue through the triforium. The latter extends between these piers.

Note 797. From Palustre. La Renaissance en France. Vol. 2. 496. Piers in Evreux.

We introduce in addition to these examples some others, that exhibit different forms for connecting members with columns or piers.

Fig. 89 shows the original termination of a round pier by an entablature with frieze consoles. Above this projection the different transverse and diagonal arches simply form the extension of the round pier without other transition than the line of intersection of the members. We have taken this example from the tower piers of the interior of Church S. Jean at

[illegible] is very empty.

427. Example from Dampierre-sur-Saulnes.

In the Gothic Dampierre-sur-Saulnes in Poitou, the fresh toward the coast of Poitou shows two deserted lovers, full of character. Although from the time of Henry II, it exhibits still the force of the early Renaissance of Francis I. The place consist of very heavy columns, which seldom have less than 4 diameters. By the crossing of the lower ensembles [illegible] one-third of their height there accessory projects from their angles coral-like imposts or sea oval arches, that are [illegible] between their columns.

[illegible]

[illegible] lodgis in this arrangement. In the ground story the c[illegible]

[illegible]

In the upper story a second [illegible] somewhat beyond the arch, connects the supports a second time and aris in supporting the [illegible] of the upper order, w[illegible] is not broken.

428. Example from Coutances.

One of the [illegible] of the partly ruined Gothic Church at [illegible] [illegible] pilasters form a continuous vertical line of support. The [illegible] [illegible] by almost vanish at the middle behind the arcadeve.

Note 129. From a photograph by Rivoalement in Paris.

This shows into what conditions man fall, if wind very low [illegible] of arches, they would still employ the suggestions of Italian models. In the basilicas are arranged and [illegible], and in each middle space is a pedestal for a statue.

On another wing of the same chateau at Fontenay, which [illegible]

Elbeuf; the effect of the very well profiled ending of the p pier is very happy.

497. Example from Dampierre-sur-Boutonne.

In the Chateau Dampierre-sur-Boutonne in Poitou, the facade toward the court of honor shows two beautiful loggias, full of character. Although from the time of Henry II, it exhibits still the forms of the early Renaissance of Francis I. T The piers consist of very heavy columns, whose shafts have l less than 4 diameters. By the breaking of the lower entablature, they form continuous, buttress-like supports. At about one-third of their height there abruptly project from their shafts corbel-like imposts of the oval arches, that are turned between their columns.

In Fig. 90 [798] is seen the inner side of the columns of the upper loggia in this arrangement. In the ground story the c ceiling of the inserted walls leaves free more than half the columns.

Note 798. From Rabuchon, J. Paysages et monuments du Poitou. Part 107. Paris. 1888.

In the upper story a second concentric archivolt projects somewhat beyond the arch, connects the supports a second time and aids in supporting the entablature of the upper order, w which is not broken.

498. Example from Echebrune.

One of the facades of the partly ruined Chateau Usson at Echebrune (Fig. 91 [799]) shows an allied idea in the subdivision. By breaking the lower entablature, the strikingly varied pilasters form a continuous vertical line of support. The oval arches, externally profiled as bold quarter rounds, extend between the extremely stumpy and short pilasters, and they almost vanish at the middle behind the architrave.

Note 799. From a photograph by Mieusement in Paris.

This shows into what conditions men fell, if with very low heights of stories, they would still employ the subdivisions of Italian arcades. In the battlements are arranged shot-holes, and in each middle space is a pedestal for a statue.

On another wing of the same chateau at Echebrune, which appears to have first received by insertion the new decoration in an earlier plain ashlar facade of refined Renaissance char-

character, recourse was had to other means to compose some continuous treatment in relief. Whatever, or a less skilful and different architect had charge of the building then, yet quite unusual forms were employed there. The two superposed niches of the ground and second stories were connected into a continuous rich motive by two joined tabernacles, that accompany simply the band over the ground story for its entire width. On the other hand, they stop beneath the continuous main cornice, and the slender terminals like finials, that should end the upper canopies, without any intimate connection therewith, were simply placed above the main cornice on the latter. The southern location of Echebrune in Charente Inferieure may perhaps have caused the originality by the stronger accenting of the belt and main cornices, this unskilfully solved conflict between the horizontal and vertical principles.

Images 3. Ideal Architecture as Harmony of the Spirit.

Deformation of the Tenancy.

Study the occasional architectural ideal in different eras and [illegible] ideal works of the highest ideal character and artistic value, without their having arisen by the same means, that we have [illegible] as the style tendency of ideal architecture.

The ideal architecture, here mentioned in the first text, must then not be confused with an ideal harmony of art in general. We signify by these words an entirely [illegible] combination of architectonical composition. It is that, which modern [illegible] Americans to design his "Ideal City", [illegible] and to [illegible] in in this way. This "ideal city" consists of a series of designs in which he seeks to determine the best form for an entirely new city and for all classes of buildings, that might occur in it. They are proposed on the assumption, that no conditions of the ground or other things [illegible], [illegible] from giving the buildings those forms, that in accordance with their nature are lent them the most perfect and [illegible]. In yet America, in the [illegible] designs has not once followed the tendency as such, as we [illegible] see this from other Italians and Frenchmen.

Note 200. It consists of a volume of [illegible] in the collection of the Uffizi or Florence. Put this copy is a duplicate. He saw in 1889 at an antiquary's in Florence a copy, that was evidently older.

200. Bonn.

This Gothic tendency is believed substantially to meet its aim, it is open form for the omnia of its compositions, such as the circle, the square and regular figures, that already appear in themselves the conception of an objectively perfect or individually, and therefore may arouse [illegible].

Otherwise since the material only in the condition of purity can assume crystallization, the highest appearance of form, [illegible] the purity of the most perfect form. Hence the connection

Chapter 8. Ideal Architecture as Tendency of the Style.

499. Definition of the Tendency.

According to the art periods and styles have men sought to embody the occasional architectural ideal in different ways and by different esthetic principles. In various ways originated works of the highest ideal character and artistic value, without their having arisen by the same means, that we here designate as the style tendency of ideal architecture.

The ideal architecture, here mentioned in the first rank, must then not be confused with an ideal tendency of art in general. We signify by these words an entirely distinct conception of architectural composition. It is that, which moved Bartolommeo Ammanati to design his "Ideal City",[800] and to designate it in this way. This "ideal city" consists of a s series of designs in which he seeks to determine the best form for an entirely new city and for all classes of buildings, that might occur in it. They are proposed on the assumption, that no conditions of the ground or other things restrict the architect from giving the buildings those forms, that in accordance with their nature may lend them the most perfect shape conceivable. And yet Ammanati in the separate designs has not once followed the tendency as much, as we sometimes see this with other Italians and Frenchmen.

Note 800. It consists of a volume of drawings in the collection of the Uffize at Florence. Yet this copy is a duplicate. We saw in 1882 at an antiquary's in Florence a copy, t that was evidently older.

500. Means.

This style tendency is believed substantially to near its aim, if it uses forms for the basis of its compositions, such as the circle, the square and regular figures, that already contain in themselves the conception of an objectively perfect individuality, and therefore may arouse such.

Likewise since the material only in the condition of purity can assume crystallization, the highest appearance of form, likewise the masters in this tendency believed, that the highest degree of beauty must stand in direct combination with t the purity of the most perfect form. Hence its connection

[illegible] of the [illegible] [illegible].

Despite these theoretical figures, there are also in nature [illegible] in the Indians, Incas and Aztecs, that [illegible] in our immediate [illegible]. In addition to the strong ideal architecture of the Id on century, we shall mention some examples [illegible] from other sources.

[illegible] inspiration of his search for an ideal form in nature, that [illegible] how he believed himself to have found this at last in the shell of the nautilus. In the Chapter on "Laws of Nature", we shall return to his plan.

502. Ideal Architecture based on Religion.

[illegible], [illegible] in the temples of Central China as in S. Peter in Rome -- be still to date, well or invented, [illegible] even among the most perfect nations and the most inspired [illegible] of the community originally conferred by the Deacon, which [illegible] had on them by God, to strive for perfection.

[illegible] the source stands in the closest connection with religion, since it is founded in that. But no religion justifies it in all its cases like Christianity, which sees "objective" perfection as the aim not anything conceived by man.

503. Dangers of this Tendency.

The fact that this tendency in certain phases gradually degenerates into wrong conceptions and lifelessness, is no reason [illegible].

It is also not to be denied, that this ideal conception may degenerate into architectural exercises and visions, and into [illegible] as the practical problem of daily life.

[illegible] fault, that the great problems accomplishing frequently in the ideal conception, and they merely appear as great or [illegible].

with some of the regular geometrical figures.

Besides these geometrical figures, there are also in nature elements in the landscape, forms and places, that incontestably awaken the impression of the "ideal of a higher existence" in our innermost being. In addition to the strong ideal architecture of the 16 th century, we shall mention some examples, that proceed from such sources.

Nothing is more interesting and exciting than Palissy's own description of his search for an ideal form in nature, that might furnish him with the model for his unconquerable city, and how he believed himself to have found this at last in the shell of the murex. In the Chapter on Plans of Cities, we s shall return to his plan.

501. Ideal Architecture based on Religion.

If these endeavors, which reappear in very different periods, countries and styles-- in the temples of Cochin China as in S. Peter in Rome -- be still so rude, wild or inverted, t then even among the most perfect nations and the most degraded men are they also; if even scarcely perceptibly a real echo of the capacity originally conferred by the Creator, which should make possible to mankind to fulfil the mission and purpose laid on them by God, to strive for perfection.

Accordingly it is self-evident, that ideal architecture and its source stands in the closest connection with religion, s since it is founded in that. But no religion justifies it in all its parts like Christianity, which sets "objective" perfection as the aim and not anything conceived by man.

502. Dangers of this Tendency.

The fact that this tendency in certain phases gradually drops into academic correctness and lifelessness, is no reason for doubting the principle and the worth of the ideal impulse.

It is also not to be denied, that this ideal conception may degenerate into architectural caprices and visions, and into neglect of the reasonable requirements of actual life, as well as the practical problem of daily life.

On the other hand, a neglect of the ideal tendency has as a result, that the great problemsof architecture frequently lack the ideal conception, and they merely appear as great or rich utility buildings. They lack the appearance of having

sprung from a height elevated above the prose of daily needs, where that ideal perfection rules, that alone imparts the character of true monumentality. This ideal conception will a alone remain the soul of monumental problems.

a. Ideal Architecture of the Renaissance in contrast to the Gothic Ideal.

508. Objective and Subjective Ideals.

Not all nations and all culture periods have had in the same degree the understanding for the tendency of the ideal architecture. The Gothic cathedral style is the highest conceivable development of the subjective ideal, and scarcely kniw the ideal architecture at all.

Ideal architecture is based on the conviction of the people of the classic art mission, that there is an ideal architecture, which as art is entirely independent of the so-called p prosaic and ordinary employment for human requirements. So far as possible to acquire an intimation of this ideal architecture, it may be said to consist of the logical and organic treatment of these interiors and of their geometrical and esthetic relations to each other; further in the development of their forms on the basis of their esthetic purport, entirely as music is the art of tones, and a series of creations may be produced, that possess an individual beauty independently of every other idea.

In the belief of the reality of such an ideal architecture, men seek to treat the problems of practical life in such a manner, that it partially permits, or as nearly as possible attains to the embodiment of such an ideal solution.

Classical, antique and Italian art is in the service of perfection. Northern thinks more of its own subjective discoveries, of comfort and on the easy nature of good humor.

The tendency of ideal architecture is not only the light of all classical art phases, but is the ground basis of all art, its patent of nobility and its crown of honor. It is the reason for the existence of art itself.[801] It is the source of all the glories of the Italian Renaissance, and for four centuries the ideal of French architecture in its main current, as well as today still is that of the Academie des Beaux Arts and of the Ecole des Beaux Arts under its supervision.

[illegible]

[illegible]

for the [illegible] of [illegible], but others seek justification for charming the inclinations of mankind in a conse- [illegible]

[illegible] Francesco di Giorgio, Bramante and Leonardo da Vinci wrote on [illegible] of Fra Luca Pacioli and guided Philibert De l'Orme, when he began to write his Book II of Architecture on the ground of certain elements contained in the Bible.

[illegible]

[illegible] exceptions, some examples are found, that should be designated as ideal castles.

The plan of the Castle of [illegible] at Villebonne near Dreux from the Romanesque period exhibits an entirely regular [illegible] ced by two round towers at one end of the other at right an- [illegible] the opposite end of this diameter being a great tower structure. 302

Note 302. An illustration is to be found in Cabinet des Estampes in Paris, in the Topographie de France; vol. "Eure". [illegible]

[illegible] was built by a French architect, [illegible], for the [illegible] an ideal building. 303

Note 303. In India is a wonderful and entirely regular castle of similar form.

The general plan of the great royal Chateau at Vincennes n[illegible] of ideal architecture. 304 It was begun by Count Charles of V[illegible] V. The wall forms a perfectly regular rectangle, not quite [illegible] gateway towers at the centres of three faces forms an irre-

Note 801. This conception is allied to the modern tendency, whose motto is art for art's sake, in which pure souls strive for the accords of heavenly harmonies, but others seek justification for charming the inclinations of mankind in a conscienceless way, and to leave the reins to their sinful fantasies.

This belief called forth those treatises, that Alberti, Francesco di Giorgio, Bramante and Leonardo da Vinci wrote or commenced. It produced works like the "Divina Proportiona" of Fra Luca Paceioli and guided Philibert De l'Orme, when he began to write his Book II of Architecture on the ground of certain elements contained in the Bible.

504. Explanatory Examples; Mediaeval Models.

Even in the middle ages, when regular castles were rare exceptions, some examples are found, that should be designated as ideal castles.

The plan of the Castle of Vieil Harcourt at Lillebonne near Havre from the Romanesque period exhibits an entirely regular and symmetrical form. The wall is circular and is defended by round towers. At both ends of a diameter occur gates flanked by two round towers' at one end of the other at right angles to that is the castle proper with its separate ditch, at the opposite end of this diameter being a great tower structure.[802]

Note 802. An illustration is to be found in Cabinet des Estampes in Paris, in the Topographie de France; vol. "Havre". V a. 395.

According to Berteaux, the famous Castle Castel del Monte was built by a French architect, Philippe Chimand, for the emperor Frederick II, as a regular octagon with angle towers, an ideal building.[803]

Note 803. In India is a wonderful and entirely regular castle of similar form.

The general plan of the great royal Chateau at Vincennes n near Paris may pass for a composition conceived in the spirit of ideal architecture.[804] it was begun by count Charles of V Valois, brother of Philippe le Bel, and completed by Charles V. The wall forms a perfectly regular rectangle, not quite twice as long as wide. Each of the four angle towers and the gateway towers at the centres of three facades forms an inde-

[illegible] domain, so to speak. On one long facade, the curving wall embraces one date and angle tower and later buttress by a tower at the middle. But on the other long side rises at the middle the ionion proper. This again forms an irregular rectangle relationship by itself. In the midst of a square court, then intersects the wall and projects as far outside as inside, is built one square wall of the ionion with small corbelled angle towers. In the midst of the court and absolutely exactly fixes rises the proper ionion tower above all other towers, linewise square with round angle towers.

Note 104. *Illustrated in Du Cerceau. Les plus excellents bâtiments etc. vol. 1. Paris. 1576.*

Paolo Vallieres of the 14 th century in French Switzerland is an ideal building, certainly under Italian influences.

Some the unknown designs of the French Renaissance are several, whose form of plan of the general design clearly shows, that the building was at least in part inspired by the theoretical images of ideal architecture.

[illegible]

built by Primaticcio. (Art. 187).

[illegible] square with round [illegible] at the angles, in the midst of the rear, over which four octagonal towers lead to the corners in the angles of the four sides, with a raised terrace 24.ft. wide, that externally was enclosed by the moats and separated from the garden, may well pass as a certain embodiment of an ideal chateau.(Figs. 384, 385, 386).

In description of the pole order on the exterior twice over same order and twice on the pavilions, on the contrary, was a single corinthian order in the court; the employment exclusively of the orders on the principle of a single series, next the court being that of alternating rhythm-- all these are features of the faith in certain elements of fixed inner value and in the world of harmonious unity.

A further course of this ideal conception should be sought in the combines of interiors, and traced in the manner of architrave and their equipment and designations. To less than four of these are known:-- of Pharsalus, of Vesta, of Jupiter and of Saturnus.

independent donjon, so to speak. On one long facade, the curtain wall between the gate and angle towers was later broken by a tower at the middle. But on the other long side rises at the middle the donjon proper. This amain forms an ideal structure independently by itself. In the midst of a square moat, that interrupts the wall and projects as far outside as inside, is built the square wall of the donjon with small corbelled angle towers. In the midst of the court and standing entirely free rises the proper donjon tower above all other towers, likewise square with round angle towers.

Note 804. Illustrated in Du Cerceau. Les plus excellents Bastiments etc. Vol. 1. Paris. 1576.

Castle Vufflers of the 14 th century in French Switzerland is an ideal building, certainly under Italian influences.

Among the executed chateaus of the French Renaissance are several, whose form of plan of the general design clearly shows, that the building was at least in part inspired by the intellectual impulse of ideal architecture.

505. Ancy-le-Franc.

In the first rank should perhaps be mentioned Ancy-le-Franc, built by Primaticcio. (Art. 167).

The square plan with its four square pavilions projecting at the angles, in the midst of the moat, over which four stone bridges lead to the doorways in the middles of the four s sides, with a raised terrace 84 ft. wide, that externally was enclosed by the moats and separated from the garden, may well pass as a partial embodiment of an ideal chateau.(Figs. 264, 265, 326).

In repetition of the sole order on the exterior twice over each other and thrice on the pavilions, on the contrary, with a single Corinthian order in the court; the employment externally of the orders on the principle of a single series, next the court being that of alternating rhythm-- all these are tokens of the faith in certain elements of fixed innate value and in the worth of harmonious unity.

A further course of this ideal conception should be sought in the treatment of inteeiors, and indeed in the number of galleries and their equipment and designations. No less than four of these are known:-- of Pharsalus, of Medea, of Judith and of Sacrifice.

506. Chateau Maune.

The plan of Chateau Maune (now Mosne, in the department of the Yonne; Fig. 92 [805]) shows that the builder evidently believed, that the choice of regular geometrical forms must impart to the design something of an ideal and mysterious perfection.

Note 805. From Du Cerceau. Vol. 1.

In the fore-court are found convex and concave semicircular forms. A terrace wall in theree-fourths of a circle surrounds the lower pentagon of the chateau proper. The square garden with a semicircular ending follows this. Choisy is of opinion, that the bastioned forms of the enclosing walls and of t the chateau had a special signification to the Huguenot master.

507. New Chateau at S. Germain.

As an ideal structure must be designated the former so-called "New Chateau" at S. Germain-en-Laye. It rose on the edge of the plateau and on the slope toward the Seine, opposite t the Port du Pec. The plan given by Du Cerceau can only represent the building of De l'Orme; for on account of the later disfavor, it was dropped until Henry IV.

In this design, as shown by Fig. 93,[806] special weight was laid on the use of geometrical ideal figures.

Note 806. From Du Cerceau. Les plus excellent Bastiments. Vol. 1.

From Du Cerceau's own Memoire (p. 55) it may be seen, that this building was one of the causes leading to his loss of f favor. He says:-- "Had they (his enimies) had patience in S. Germaon, until I had completed the new building, that I had begun near the cages of animals, I am convinced that neither its equal nor one more wonderful could have been found, both on account of the porticos, vestibules, theatres (several), sweat-baths, swimming pools, as well as for the residence. But since this could not be completed, they said at once, that it was good for nothing. Intelligent persons knew the contrary; they asserted that the chapel of the park, which I had rebuilt, was very pretty". [807].

Note 807. In regerd to this complaint of the architect, it is perhaps permitted to question, whether the plan given by Du Cerceau and still more the elevation faithfully reproduce

the system of De L'Orme. The court is styled by the former as the theatre; as De L'Orme speaks of several theatres, then each the four semicircular parts of the court be meant [illegible].

[illegible] in Du Cerceau, semicircular retirements appear to have been inserted in other places.

In the square rooms at both ends of the main part [illegible] lying on the area is a recessed window, that does not lie on the facade, but opens on a small court or small area like a garden. The opposite side of the lower has a small colonnade in the place of two windows, between which are underconnexions & the view opens into the open.

Note 306. In Fig. 94, the wall lying between 3 and 6 does not appear to be on the axis, hence the four steps, that form a raised portion at the right, are here represented as a wall or a defect in the reproduction.

306. Chateau Lavra.

Curves are likewise recognized in the plan of the chateau of Lavra (Fig. 94 [illegible]), in the arrangement of a circular forecourt at a junction, where no consideration led to this form, other than because the connexion of two not parallel directions.

c. Final Appreciations in the 16 th Century.

1. Their Architecture Origin.

[illegible]

Further researches executed in Italy endeavoured to reference to present likewise the ignored principles of Italian [illegible] architecture. With their different points in view and [illegible] of design, this was until for them merely an [illegible] [illegible], when the more religious design had certainly little, or frequently no longer any importance.

This fault in the absolute power of the time principles in the process of the [illegible] intensions of [illegible], [illegible] as was in Italy, for example. In spite of the fact, that it might seem rather naive to me on the one hand, and the [illegible] [illegible] may appear [illegible], it is an honor for

the design of De l'Orme. The court is stated by the former to be the treatre; as De l'Orme speaks of several theatres, then must the four semicircular parts of the court be meant thereby.

Besides this theatre or ideal court, judging from the larger plan in Du Cerceau, architectural refinements appear to have been intended in other places.

In the square rooms at both ends of the main hall [808] lying on the axis is a coupled window, that does not lie on the facade, but opens on a small court or small area like a garden. The opposite side of the latter has a small colonnade in the plane of the facade, through whose four intercolumniations t the view passes into the open.

Note 808. In Fig. 93, the hall lying between E and C does not appear to be on the axis, since the four steps, that form a raised portion at the right, are here represented as a wall by a defect in the reproduction.

508. Chateau Touars.

Allied opinions on the ideal value of regular geometrical forms are likewise recognized in the plan of the Chateau of Touars (Fig. 94 [809]), in the arrangement of a circular forecourt at a location, where no consideration led to this form, other than perhaps the connection of two not parallel directions.

Note 809. From Oeuvre de Jean Marot. (Art. 427).

b. Ideal Architecture in the 16 th century.

1. Ideal Architecture proper.

509. Grandeur of the Projects.

French architects educated in Italy endeavored in the Renaissance to extend likewise the ground principles of Italian ideal architecture. With their different spirit in plan and method of design, this was still for them merely an esthetic ideal, which for their religious design had perhaps little, or frequently no longer any importance.

This faith in the absolute power of the true principles gave the heroes of the Renaissance indications of confidence, such as we see in Palissy, for example. In spite of the fact, that it might seem rather naive to us on the one hand, and t that something forced may appear therein, it is an honor for

[illegible] necessary. It alone explains that ideal government, that a [illegible] has in its century, the early Renaissance and the first [illegible] of the high Renaissance so high above everything, which has [illegible] since. The same conviction produced whatever a [illegible] great, both in the time of Louis XIV and that of Napoleon I.

The inspiration, that we find in Rousseau or Fichte, in Ba[illegible]'Ame or in Spinoza, therefore further causes, that men believed that they can found the final truth, and that this world always remain alive with meaning, and would renew the world!

Fichte writes to Friedrich Schlegelmann:-- "Since you are a [illegible] and mathematics master and of good judgment, I have found it good to design for you the plan of a garden, so that [illegible] so." [310] He writes further:-- "In this book is contained the [illegible] and [illegible] of a fortress, of such a kind, that a [illegible]

Note 311. See the same, p. 12.

This ideal tomorrow of the Renaissance on the faith in an "objective" perfection was merely limited to the domain of art. The great and learned Justi Optz from Tonlouse had a social ideal. In the realm of public instruction we find it in the founding of the Collège de France. About 1530 Guillaume Budé moved Francis I, and convinced him the command to found the same for 300 students as a seminary of humanism. The Sorbonne was to pass on the side of the [illegible] [illegible] founded with an income of 60,000 crowns. Rabelais' Abbey of Thelème is the expression of his faith in an ideal education with intellectual and physical culture for the higher classes of the open aristocratic society.

[illegible]

The powerful ideal presence, from which proceeded Rabelais' Thelème, is always an isolated phenomenon. [312] Thalès, Martin Luther, is the opposite of Prometheanism, when reaches the full into sin of obscuring theoretical meaning, as well as the powerlessness for good. Yet this indeed did not prevent one of

those heroes. It alone explains that ideal strength, that p places the 16 th century, the early Renaissance and the first phase of the high Renaissance so high above everything, which has appeared since. The same conviction produced whatever w was great, both in the time of Louis XIV and that of Napoleon I.

The inspiration, that we find in Rabelais or Palissy, in De l'Orme or Du Cerceau, therefore further caused, that men believed that they had then found the final truth, and that this would always remain alive with mankind, and would renew the world!

Palissy writes to marshal Montmorency:-- "Since you are a mighty and magnanimous master and of good judgment, I have found it good to design for you the plan of a garden, so beautiful as any in the world, except that of the earthly paradise." [810] He writes further:-- "In this book is contained the design and arrangement of a fortress, of such a kind, that e even heretofore men have never heard, nor of anything similar.[811]

Note 810. Palissy. La Recepte Veritable. Paris. 1563. In Oeuvres completes. Edition of 1880. p. 12.

Note 811. See the same. p. 12.

This ideal tendency of the Renaissance on the faith in an "objective" perfection was nowise limited to the domain of art. The great and learned jurist Cujas from Toulouse had a social ideal. In the realm of public instruction we find it in the founding of the College de France. About 1530 Guillaume Bude moved Francis I, and obtained from him the command to found the same for 600 students as a seminary of the new France. The Palace was to rise on the site of the Tour de Nesle, where the Institute of France now stands, and was to be furnished with an income of 50,000 crowns. Rabelais' Abbey of Theleme is the expression of his faith in an ideal education with intellectual and physical culture for the highest class of the then awakening society.

510. Ideal Architecture with Palissy.

The powerful ideal pressure, from which proceeded Rabelais' Theleme, is nowise an isolated phenomenon.[812] Theleme, Martin thinks, is the opposite of Protestantism, that assumes the f fall into sin of utterly degraded mankind, as well as its powerlessness for good. Yet this indeed did not prevent one of

the greatest minds of France, the Hugenot Soirées, from brin-
ging forth some ideal creations (see page 108 under a), that
are contemporary with the Abbey of Ensenide, and two of which
are entirely canonized by the "British and American spirit"
in the Protestant sense. Those are the Villa Fortresse (for-
tress city), the ideal of an impregnable city, and his Jardin
Telectonic (delightful garden). Both will be considered lat-
er. Of a quite ideal composition by him, the following may
be said here.

*Here also, [illegible] the Quintessence of Universality, and [illegible]
once had in Quillonne Poetel a talented dreamer with a mystic
tendency. In his great work, "Quinte dans le Monde," he beli-
eved in the necessity also for a feminine principle, the mother
of the world, the new Eve, consecrationist with Christ. -- He
went to seek her, and believed that he found her in Vanice in
Pollier Jeanne". The King of France, become a Protestant wond-
ering, [illegible] the particular and the [illegible]
rose should again find the "mother tongue" as an instrument
of this concord. -- Poutes went to Egypto to seek the mysteri-
ed elements. He was a sort of Pico della Mirondo, wondering
on giddy heights, (Kerrith. Vol. 8, p. 216. (From Bibliomaniac
d. Chuseepie).*

In the vicinity of his "delightful garden", Pallady intend-
ed a palace or an amphitheatre as a place of refuge, to resc-
ive the outlaws Christians in time of persecution, "which w
would be a very joy and a humble employment of the body and
spirit". He later says, that he desired to construct his que-
ten in order to utilize it as a place of refuge, and to retu-
rn to it in evil and dangerous times. At the conclusion of
his work however, he states that in case his second book (of
which is indeed meant La Villa Forteresse) mentions the appro-
val of those acquainted with the subject, he will erect in a
grand book the palace and the garden of refuge. Unfortunat-
ely he did not do this.[13]

*[illegible] Pallady, E. Oeuvres Complètes. p. 22, 1[illegible], 1[illegible].
[illegible]. 1[illegible]. -- It is not impossible, that the ideal conceptions
of Pallady were reduced by those of Ansloyis. In the
long poem over the principal fortress of Thelème is found exp-
ressed in almost similar words the thought of a place of refu-
ge from religious persecution.*

the greatest minds of France, the Huguenot Palissy, from bringing forth some ideal creations (see page 198 under a), that are contemporary with the Abbey of Rabelais, and two of which ere entirely permeated by the "Biblical and Christian spirit" in the Protestant sense. These are the Ville Fortresse (fortress city), the ideal of an impregnable city, and his Jardin Delectable (delightful garden). Both will be considered later. Of a third ideal composition by him, the following may be said here.

Note 812. Besides the naturalism of Rabelais, the Renaissance had in Guillaume Postel a talented dreamer with a mystic idealism in his great work, "L'Unite dans le Monde." He believed in the necessity also for a feminine Messiah, the mother of the world, the new Eve, consubstantial with Christ. -- He went to seek her, and believed that he found her in Venice in "Mother Jeanne". The king of France, become a Christian monarchy, should embody the "concord of the world", and the human race should again find the "mother tongue" as an instrument of this concord. -- Postel went to Syria to seek its scattered elements. He was a sort of Pico della Miranda, wandering on giddy heights. (Mertin. Vol. 8. p. 218. (From Dictionnaire de Chaussepie).

In the vicinity of his "delightful garden", Palissy intended a palace or an amphitheatre as a place of refuge, to receive the outlawed Christians in time of persecution, "which w would be a holy joy and a humble employment of the body and spirit". He later says, that he desired to construct his garden in order to utilize it as a place of refuge, and to retire to it in evil and dangerous times. At the conclusion of his work however, he states that in case his second book (by this is indeed meant La Ville Forteresse) receives the approval of those acquainted with the subject, he will treat in a third book the palace and the terrace of refuge. Unfortunately he did not do this.[813]

Note 813. Palissy, B. Oeuvres Completes. p. 22, 196, 155. Paris. 1880. -- It is not impossible, that the ideal compositions of Palissy were induced by those of Rabelais. In the long poem over the principal gateway of Theleme is found expressed in almost similar words the thought of a place of refuge from religious persecution.

here will you have a refuge the fortress,
Without hostile error, that so much terms
To poison the world by its false doctrine,

So resolve the Christians exiled in time of persecution", or also:-- "A city of refuge, palace and terrace of refuge."

Gil. Bonaiais' Abbey of Thelema.

In Bonaiais, Henri Martin says, is found the "Ideal Cloister," "Is most possess all sciences, all literature, further all free arts and trades, exercise exercises of the spirit and of the body."

The instruction should respondents the human race, and the new manuscript he places in his "Abbey of Thelema,"[214] the temple of the will or of freedom. "Do what thou wilt" is the motto, in contrast to the monkish suppression of the will.

Jean Gaultier, Immortality -- Gil. Bonaiais, Thelema, p. 210.

The monasticonical ideal composition of Rabelais for his Abbey of Thelema is often and justly regarded as an important element for the knowledge of the spirit of the French Renaissance, and several monasteries have attempted to give a practical representation of Thelema according to the description. In Paris, Ma Cité is reproduced Rabelais's abbey.

Jean Gaultier. From Lefranc, M. Rabelais et l'Humanisme, p. Paris, 1904.

The choice of frame and of arrangement corresponds to the description of Rabelais. It is perhaps questionable, whether Rabelais, who has begun in Gog a work on the antiquities, i. e. not think of form more closely corresponding those of the high Renaissance, or those of Le Lyon, with which he was possible acquainted.[215] Perhaps also Gaultier saw also the form and composition of the frame, and finally the relation to the form, that floated up in his fishers rendering. We explorers walls free to measure six cubits from the wall. In there a hexagon with four towers of 60 paces diameter as the walls, and 365 rooms apart. Three sides were arranged for the residence of the ladies, the others for the lodgings of the gentlemen. Including the cellar, the build-

"Enter here, you that the holy evangelist
Announces in an acute sense, whoever complains.
Here will you have a refuge and fortress,
Against hostile error, that so much tends
To poison the world by its false doctrine.

Palissy's words are:--"A palace or amphitheatre of refuge to receive the Christians exiled in time of persecution", or also:-- "A city of refuge, palace and terraces of refuge."

511. Rabelais' Abbey of Theleme.

In Rabelais, Henri Martin says, is found the "ideal scholar," He must possess all sciences, all literature, further all free arts and trades, practice gymnastics of the spirit and of the body.

The instruction should regenerate the human race, and the new mankind he places in his "Abbey of Theleme,[814] the temple of the will or of freedom. "Do what thou wilst" is the motto, in contrast to the monkish suppression of the will.

Note 814. From Theleme, the will. -- See Martin. Vol. 12. p. 210.

The architectural ideal composition of Rabelais for his Abbey of Theleme is often and justly regarded as an important element for the knowledge of the spirit of the French Renaissance, and several architects have attempted to give a graphical representation of Theleme according to the description. In Fig. 95 [815] is reproduced Questel's attempt.

Note 815. From Lenormand, Ch. Rabelais et l'Architecture etc. Paris. 1840.

The choice of forms and of arrangement corresponds to the description of Rabelais. It is perhaps questionable, whether Rabelais, who had begun in Rome a work on the antiquities, d did not think of forms more closely approximating those of t the high Renaissance, or those of De l'Orme, with which he was probably acquainted.[816] Perhaps also doubtful are also t the form and projection of the ramps, and finally the relation to the Loire, that flowed by at some distance northward.[817] No enclosing walls rose to separate his cloister from the world. It forms a hexagon with round towers of 60 paces diameter at the angles, and 312 paces apart. Three sides were arranged for the residence of the ladies, the others for the dwellings of the gentlemen. Including the cellar, the build-

[illegible] two [illegible] [illegible] [illegible]

building had 6 stories, great winding stairways in the middle of each wing, and two monumental ramps for 6 mounted lancers on the facade. In one wing were the libraries, Greek, Latin, Hebrew, French and Tuscan, each in a story. Outside the building and opposite the ladies' wing were the jousting field, hippodrome, theatre and swimming pool, the ball ground and t the shooting field. In other directions were placed the offices, stables, falconry and kennels, the fruit garden, the maze and the park.

Note 816. As Destailleur remarks, thrice in his life, it is found that Rabelais and Philibert De l'Orme dwelt at the same time in the same place. First in Rome in 1524, when Rabelais prepared his "Topographia Antiquae Romae" with Monsignor du Bellay, for whom De l'Orme built the Chateau of S. Maur, where Rabelais was canon until 1550; finally in Meudon, where Rabelais was parish priest, and De l'Orme commenced about 1553 to build the Chateau for cardinal Charles de Lorraine.

Note 817."Slopes gradually to the south?. Questel turned the tower"Arctrice "toward the Loire. Perhaps it would be m more correct to place the side between the towers "Arctrice" and "Calaer" parallel to the stream.

The interior contained 9332 apartments, each with a rear c chamber, closet, wardrobe and chapel, with entrance to a large hall.

512. Ideal Chateaus of Du Cerceau.

This impulse to seek ideal solutions for problems seems to have extended to the different domains of architecture, and it forms one of the most interesting sides of the spirit of that time.

In the sense of this tendency, Du Cerceau designed a series of ideal chateaus.[818] One of these, composed in the spirit of Chambord and of Theleme, enclosed a court formed of four semicircles, at whose angles rose four slender towers, similar to Trajan's Column and crowned by obelisks. Externally it was of similar form, with circular pavilions in the four projecting angles, and double pavilions at the vertices of the semicircles, to which four bridges led. Instead of roofs is arranged a single vast terrace, on which like loggias end the top stories of the eight pavilions.

Note 319. Particularly in one of the columns in the Orbin-et des Jardins in Paris. (See collection h of in work on les du Jardins).

We have designed as an ideal museum the following conception of du Jardins, that might just as well or better be used as ideal Francisco, Logia or island.[320] Just this indefinite omission overlies it to be already seen, that is considered that here on the objective value of items our basic organizing conception of aesthetic interest of his conservations.

Note 319. Both are illustrated in Sequaviter. See du Jardins. p. 58. Paris. 1927.

Moral's museum in four stories, usually are called as small temple and subvirtual in arcades, it arranges a fixed circular powers, about which exists a second of a moderate idiosyncrasy, that encloses this central island. On each of the four axes are pavilions with drawbridges. Beyond this on an [illegible] rises a sided circular portico with four stairs [illegible]; drawbridges lead over the broad [illegible] moat.

In figs. 26 and 27 are reproduced two such ideal museums of du Jardins. The originals are currently found at a large [illegible] on [illegible], and are to be found among the originals [illegible] for the "Pris [illegible] Jardins de France" in the British Museum in London. They must have originated between 1700 and 1750, and their style presents in Jardins [illegible] analogies to the designs of the same master for the Chateau at [illegible]-sur-Oise and at [illegible].

On Fig. 27[321] is inscribed:-- "Pore and on three [illegible]

"On Fig. 27[321] may be read:-- "At four angles of the place may be [illegible] four [illegible] [illegible] the four enclosed in the galleries.

Note 320. From the original drawing of du Jardins in the British Museum in London. Vol. 6. p. 115.

Note 321. From the same. Vol. 8. p. 116.

In [illegible], 319, we shall return to another ideal museum of du Jardins.

318. Musées of La l'Ome.

[illegible] and [illegible], and [illegible] were intended for exposition, one more not built, are some belonging to [illegible] Jardins.

Note 818. Particularly in one of the volumes in the Cabinet des Estampes in Paris. (See collection N of my work on Les Du Cerceau).

We have designated as an ideal chateau the following composition of Du Cerceau, that might just as well or better be termed an ideal fountain, loggia or island.[819] Just this indefinite purpose permits it to be clearly seen, that he concentrated here on the objective value of forms and their harmonious combination of artistic interest of his compositions.

Note 819. Both are illustrated in Geymüller. Les Du Cerceau. p. 65. Paris. 1887.

Around a fountain in four stories, circular and ending as a small temple and subdivided in arcades, is arranged a first circular portico, about which extends a second at a moderate distance, that encloses this central island. On each of the four axes are pavilions with drawbridges. Beyond this on an embankment rises a third circular portico with four similar pavilions; drawbridges lead over the broad outermost moat.

In Figs. 96 and 97 are reproduced two such ideal chateaus of Du Cerceau. The originals are carefully drawn at a large scale on parchment, and are to be found aming the original drawings for the "Plus excellents Bastiments de France" in t the British Museum in London. They must have originated between 1560 and 1575, and their style presents in details numerous analogies to the designs of the same master for the Chateaus at Verneuil-sur-Oise and at Charleval.

On Fig. 97 [820] is inserted:-- "Here and on three other sides may be made all sorts of gardens, as drawn on the plan. " "On Fig. 97 [821] may be read:-- "At four angles of the place may be made four great gardens besides the four enclosed in the galleries.

Note 820. From the original drawing of Du Cerceau in the British Museum in London. Vol. 8. Pl. 118.

Note 821. From the same. Vol. 8. Pl. 118.

In Art. 515, we shall return to another ideal chateau of Du Cerceau.

513. Designs of De l'Orme.

Likewise among the designs, which De l'Orme made for Henry II and Catherine, and that were intended for execution, but were not built, are some belonging to this tendency.

In an ideal sense, they may be compared to "Dominoes and Shells", which Henry II desired to erect for the duke of Normandy from the design of De l'Orme. According to the other and the section representing or Philibert, it would have been a cross-over closed building, whose perimeter was formed of two stories of cells above each other, that was with two circular porticos inside opening into a great circular central interior lit-ke a court. A dome and slender tower on the system of De l'Orme was with a great lantern covered the entire building, and attached "more like it than at the Tuileries in Rome", as De l'Orme writes.[288]

Note 288. See his "Nouvelles Inventions". Edition of 1820. p. 204, 208.

The idea of another building by De l'Orme in the form of an equilateral triangle also belongs in the category of ideal [illegible]

[illegible] of Ideal Structures

ure. Practical possible.

Besides the previously described form of ideal architecture, there are based on the esoteric meaning of the most perfect and regular figures of geometry, as well as on the mysterious system of harmonic, or geometry, of the effective courses in composition with each forms, there are still other so-cases, from which an ideal architecture may proceed. These are the imitation and assortation,[289] with the form of combination by itself, or in connection with the natural location and the condition of the site of the building.

Note 289. The entire church style of the Gothic rises from and is based on the Christian longing of the northern peoples, and is the most local personification in stone.

The cause of the structural tendency frequently cause local difficulties, such even were in the church, which lead to building their wrecker effects, even hinde those of the architecture, or cause its idiosyncrasies to be forgotten.

Ind. Dangers on Viaducts and Bridges.

A great conception of the technological problem, which has created from the difficulties of the natural form of the outline and also such a connection between architecture and location, indeed describe the resistance of the portion represented in

As an ideal structure may be termed the "Dormitory and Cells", which Henry II desired to erect for the nuns of Montmartre f from the design of De l'Orme. According to the plan and the section represented by Philibert, it would have been a circular domed building, whose perimeter was formed of two stories of cells above each other, that rose with two circular porticos inside opening into a great circular central interior like a court. A high and slender dome on the system of De l'Orme with a great lantern covered the entire building, and admitted "more light than at the Pantheon in Rome", as De l'Orme writes.[822]

Note 822. See his "Nouvelles Inventions". Edition of 1620. p. 304, 305.

The design of another building by De l'Orme in the form of an equilateral triangle also belongs in the category of ideal architecture.

2. Other Sources of Ideal Architecture.

514. Fanciful Location.

Besides the previously described forms of ideal architecture, that are based on the esthetic meaning of the most perfect and regular figures of geometry, as well as on the mysterious charm of harmonies, of accords, of the effective contrasts in composition with such forms, there are still other sources, from which an ideal architecture may proceed. These are the imagination and aspiration,[823] with the form of composition by itself, or in connection with the natural location and the condition of the site of the building.

Note 823. The entire church style of the Gothic rises from and is based on the Christian longing of the northern peoples, and it is its most ideal personification in stone.

The cases of the structural tendency frequently cause forgetfulness, that such means are in the ground, which lend to buildings their mightiest effects, even double those of the architecture, or cause its defects to be forgotten.

515. Chateaus on Viaducts and Bridges.

A grand conception of the architectural problem, which has created from the difficulties of the natural form of the building site such a connection between architecture and location, indeed permits the designation of the portion represented in

Note 884. From the most courteously contributed original drawings and restorations of Architect Pottle in Paris.

(1) An Italian villa has Italian [illegible] placed on a ridge in the midst of the flowing waters of the Ouse, or within the Gnausen of Anny-le-Hirsen washed by the quiet waters of the Indre.

Winter of the ideal chateaux of Du Cerceau is conceived as entirely built in the water, and consists of three separate chateaux connected by three bridges with porticos, to which access is by dykes excentric at right angles to their centres. The general grouping is very monumental.[3] The ideal chateau here is based here on the separation of the three parts of the chateau, on the beautiful proportions of each, and further on the water.

[illegible]

[illegible]

[illegible] bridges to isolate to concert scenic use of the character of a [illegible]. [illegible] was also to have been [illegible] into a water chateau. (Art. 129).

c. Ideal Anchoraterus in the 17 on Century.

§18. Influence of the Century of the Ideal.

On the nature and height of the ideal linearage depends the character, the life, the soul of the style, as well as the entire tendency in general.

[illegible] Section 1, actually had the same aim before their eyes, and pursued it, [illegible]

[illegible] a park, as these contemporary in part and in certain towns, [illegible] the Italians. Just because the main course of Italian art

Fig. 98,[824] of the Chateau at Ferren-Tardenois as an ideal r structure. The unusual sight of a gallery with careful architecture elevated so high, in order to join two parts of the chateau located on different hills, lends to the entire design an unusual ideal character.

Note 824. From the most courteously contributed original drawings and restorations of Architect Boitte in Paris.

It is similar with the Chateau of Chenonceaux placed on a bridge in the midst of the flowing waters of the Cher, or with the Chateau of Azay-le-Rideau washed by the quiet waters of the Indre.

Another of the ideal chateaus of Du Cerceau is conceived as entirely built in the water, and consists of three separate chateaus connected by three bridges with porticos, to which aacess is by dykes extending at right angles to their centres. The general grouping is very monumental.[825] The ideal character is based here on the separation of the three parts of the chateau, on the beautiful proportions of each, and further on the connection by bridges and its location in the midst of t the water.

Note 825. Illustrated in Geymüller, H. Les Du Cerceau etc. Fig. 115. p. 233. Paris. 1887.

The location in the midst of great forests also greatly contributes to lending to Chambord something of the character of a magical palace. By transferring a branch of the Loire, it was also to have been changed into a water chateau.(Art. 122).

c. Ideal Architecture in the 17 th Century.

516. Influence of the Tendency of the Ideal.

On the nature and height of the ideal likewise depends the character, the life, the soul of the style, as well as the s style tendency in general.

The 15 th and 16 th centuries, Henry IV, Louis XIV and Napoleon I, actually had the same aim before their eyes, and pursued it by similar means; but the living spirits of their ideals were very different.

The culture of reason, that with the French played so great a part, at least contemporary in part and in certain domains, seems to make them unreceptive to some ideas and feelings of the Italians. Just because the main course of Italian art

elevates us above the daily grind, and in the relief of a tender and rare personal life, it fulfills the divine mission entrusted to it. When relative, it will always keep aware in us the convulsion of the larger movements of mankind, nourish it, and strengthen the aspiration toward God.

Jacopo says of certain parts of the Palace at Versailles: "This accomplishment, which seems not to be made for mortals, pleased the King".

According to the Italian conventions of the ideal of art, this was nothing less than a sacred. On the contrary, one could object to the Western Penetrance, that it too literally underscored the ideal nature of the art, its poetry, and made it too much as merely a lament or a satisfaction of material [illegible].

XIV. Severe Symmetry and Unusual Dimension.

Severely symmetrical form of plan and elevation of a composition, when one feels in its force, that man were in condition to rise above the practical needs and customs of daily civic life, as was the case in Palladio's villa de Rotunda near Vicenza, for example, imparts to the composition something unusual, that contributes to produce the character of the ideal [illegible].

In connection with the simply rectangular form of the pavilion and the square, and with an arrangement of the forms and the concentration of the composition about a central point, any this symmetry creates an ideal monumentness. It also considerable dimensions be added thereto, as the case in the Gardens, which central dimension and erected or composition in Pisa, then the composition preserve the character of an idealized royal building or of a magnificent ideal garden. It be not to be denied, that here, as [illegible] 268 above, the material a act of time [illegible] to [illegible] a majesty by the increased [illegible], that is indeed wanted to the great masses of [illegible] at Versailles, on the [illegible] toward the city, just from the lack of these [illegible].

[illegible] *(without lots or place).*

But in such cases it is first of all impossible, that the a

elevates us above the daily prose, and in the reflex of a higher and more perfect life, it fulfils the divine mission entrusted to it. With religion, it will always keep awake in us the conviction of the higher motive of mankind, nourish it, and strengthen the aspiration toward God.

Choisy says of certain parts of the Palace at Versailles:-- "This architecture, which seems not to be made for mortals, pleased the king".

According to the Italian conceptions of the ideal of art, this was nothing less than a defect. On the contrary, one c could object to the French Renaissance, that it too little understood the ideal mission of the art, its poetry, and regarded it too much as merely a luxury or a satisfaction of material requirements.

517. Severe Symmetry and Chateau Richelieu.

Severely symmetrical form of plan and elevation of a composition, when one feels in its forms, that men were in position to rise above the practical needs and customs of daily civic life, as was the case in Palladio's Villa La Rotunda near Vicenza, for example, imparts to the creation something unusual, that contributes to produce the character of the ideal purpose.

In connection with the purely rectangular forms of the rectangle and the square, and with an enhancement of the forms and the concentration of the composition about a central point, may this symmetry create an ideal architecture. If such considerable dimensions be added thereto, as the case in the Chateau, which cardinal Richelieu had erected by Lemercier in Poitou, then the composition receives the character of an ideal royal building or of a majestic ideal chateau. It is not to be denied, that here, as Fig. 99 [826] shows, the unified a art of true architectural composition lends to this chateau a majesty by the increased expenditure, that is indeed wanting to the great chateau of Louis XIV at Versailles, on the f facade toward the city, just from the lack of these characteristics.

Note 825. From Marot, J. Le magnifique Chateau de Richelieu. (Without date or place).

But in such cases it is first of all important, that the a

architect understands how to avoid the great danger by the s subdivision and the details, or appearing cold or poor, or of falling into scarcely better, the rude and dry recklessness and meaningless details of the Barocco.

Chapter 9. Principle of Alternation and Rhythmic Bays.

a. Importance of the Same.

518. Importance of this Principle.

The principle of alternation is one of the most important means, which the architect has at command for bringing life into a composition. The "rhythmic bay" is an application of alternation to special conditions.

If this architectural arrangement and this principle of composition is particularly stated, this is because that so far as known to us and at least in textbooks, due attention is n not devoted thereto, its importance and its nature as well as the service, that it might render to the architect, have not yet been placed in a sufficiently clear light.

If we do not err, men have considered the examples of this axial division rather as beautiful prenomena, or at best as the peculiarities of a certain master, like Bramante, and of his taste, but not as the expression of important principles, capable of rendering the greatest service to architects, as often as their compositions require the peculiarities innate in the principle of alternation. Some have almost had the f feeling, that men must excuse Bramante for having employed the same on two buildings, like Palace Cancellaria and Palace Giraud.

The arrangement of the supports, that we have for the first time designated by the name of "Rhythmic bay",[827] is based on a setting of supports to form narrow and wide intervals in r regular alternation, for example in the alternating succession of narrow and wide intercolumniations.

Note 827. See Geymüller, H. de. Die ursprungliche Entwürfe für S. Peter in Rom. Text, p. 23, 59, 71. -- We further refer to our "School of Bramante" and the illustrations therein, p published in 1891 in Series. Vol. 8. p. 93-142.

A series of coupled pilasters or columns forms no rhythmic bays, since each pair of coupled columns only form a compound unit. The interval between the two is as good as nothing; not for their sake are the columns set together.

519. Origin of the Principle.

Strictly speaking, Bramante was not the inventor of the mo-

morrow. It lay in open in concrete form terminal arches, 1 line east of cities in Zone or of trajan at Ancona.

Alberti laid the foundation of the system in S. Andrea at Mantua, perhaps also in the present Palace Rucellai at Florence, which was also executed by Bernardo Rossellino.[288] Yet Brunelleschi had the first, who recognized the full value of the Roman way, who understood how to give it a development and a fixed form, by which it came on the one hand to attain basic and classic values and as a further development of the arts, on the other became the basis of a mode of architectural composition, which for long has not become the full fruitage.

Note 288. More on this is developed in our "Ital. conclusions in the work" -- Die Architektur der Renaissance in Toscana. Leipz. 1900.

In one of considerable here analyzed on the system of 1 the curvatic day, as for example, of Trajan's Arch at Ancona, the elements of the system are only contained in the geom. . Where is no dynamic alternation. The two narrow intervals simply enclose the middle one and announce the elevation of 1 the concession at the centre. Only with three wide intervals does the system commence to act; from five bays onward is the system complete.

The succession of alternating narrow and wide bays, connected with the increase of the intervals of the outer bay to the of the opening, has an enriched effect and impresses one in a very peculiar and solitary manner, quite differently from the "arcade" with equal intervals. If the wide spans are [illegible]

By the repeatio bay with its horizontal extension of the [illegible] line over the narrow piers. The round arch first receives its true value with the character of animated separation and specific spanning of the water bays. The arcade series combine a living and pulsating rhythm, something triumphant and elevated, it is relative to the interchange of columns. [illegible] nearly every one proto connected with S. Marco in Venice, of S. Giovanni in Fonte, S. Nicolo in Bari, of S. Salvatore in Venice etc.

According to whether the ratio of the pier to the space of 1 to 2 or that of the golden mean, the intensity of increasing

motivea It lay in germ in certain Roman triumphal arches, l like that of Titus in Rome or of Trajan at Ancona.

Alberti laid the foundation of the system in S. Andrea at Mantua, perhaps also in the present Palace Newton at Pienza, which was also executed by Bernardo Rosselino.[828] Yet Bramante was the first, who recognized the full value of the rhythmic bay, who understood how to give it a development and a f fixed form, by which it came on the one hand to stand beside the classic orders and as a further development of the same, on the other became the basis of a mode of architectural composition, which for long has not borne its full fruitage.

Note 828. More on this is developed in our final conclusions in the work:-- Die Architektur der Renaissance in Toscana. Munich. 1885-1900.

In one of somesstanding bays subdivided on the system of t the rhythmic bay, as for example, of Trajan's Arch at Ancona, the elements of the system are only contained in the germ. There is no rhythmic alternation: the two narrow intervals simply enclose the middle one and enhance the elevation of t the composition at the centre. Only with three wide intervals does the system commence to act; from five bays upward is the system complete.

The succession of alternating narrow and wide bays, connected with the increase of the intervals of the pier bay to that of the opening, has an animated effect and impresses one in a very peculiar and spirited manner, quite differently from the "arcade" with equal intervals. If the wide spans are enclosed by round arches, the elastic bearing appears.

By the rhythmic bay with its horizontal extension of the impost line over the narrow piers, the round arch first receives its true value with the character of animated aspiration and energetic spanning of the wider bays. The arcade series contains a living and pulsating rhythm, something triumphant and elevated, if it relates to the interiors of churches. W Merely study the group connected with S. Marco in Venice, of S. Gisutina in Padua, S. Niccolo in Carpi, of S. Salvatore in Venice etc.

According to whether the ratio of the pier to the space be 1 to 2 or that of the golden mean, the intensity of progesssion

ment enhancement, and interaction that of two movement vectors. Fig. 382 gives an example from the former omission of Ia Vesu at the Louvre, now the proper effect of the motive is destroyed, because the difference between the narrow and wide bays neither produces pleasing contrast nor enhancement, and more-over is physically impossible by the lateral thrusts of the temple left columns.

There are cases in which both systems of marking succeeds each together, and where the transition from one simple rhythm to that with rhythmically alternating intervals is normally disturbing, especially if the reason for the changed rhythm of the support is at once recognized, and the width of the whole series, which arouses the feeling of movement like the rhythmic day itself.

6. Alternation.

6a1. Simple Alternation.

We commence with some examples of simple alternation.

In the Hospital at Beaune the alternation first occurs in a narrow alternates with a narrow one lying farther back, as f

In alternation of two motives without any resistance of co-lumnar orders may be seen (Fig. 10a) on the former mirific co-ment Church of the Ursulines at Amet. Here regularly alternates narrow and wide windows with arch above with equal wall areas. The cornice extending before each was supported by columns in

A series of interesting solutions result from alternation with equal intervals or equal distances. It may be obtained

ways, second by alternation of the projection and recess, in-ved by alternation of two differently treated intercolumnia-tions.

In order to obtain the effect of this mode of composition, at least five bays are necessary. By four the movement is in-

and enhancement, and therewith that of the movement varies. Fig. 332 gives an example fhom the former pavilion of Le Veau at the Louvre, how the proper effect of the motive is destroyed, because the difference between the narrow and wide bays neither produces pulsating contrast nor enhancement, and moreover is entirely prejudiced by the third distance of the coupled columns.

There are cases in which both systems of spacing supports work together, and where the transition from the simple series to that with rhythmically alternating intervals is nowise disturbing, especially if the reason for the changed rhythm of the supports is at once recognized, and the width of the rhythmic bay is in happy proportion to the spacing of the simple series, which arouses the feeling of movement like the r rhythmic bay itself.

b. Alternation.

521. Simple Alternation.

We commence with some examples of simple alternation.

In the Hospital at Beaune the alternation first occurs in the heights of the dormer windous in the roof, where a wide window alternates with a narrow one lying farther back, as F Fig. 100 shows.[829]

Note 829. From Verdier & Cattois. Architecture civile et domestique etc. Vol. 1. Paris. 1852-1858.

An alternation of two motives without any assistanca of columnar orders may be seen (Fig. 109) on the former middle court facade of the Chateau at Anet. Here regularly alternate narrow and wide windous with each other with equal wall piers. The terrace extending before them was supported by columns in the ground story, whose spacing formed rhythmic bays.

522. Alternation with equal Axial Distances.

A series of interesting solutions result from alternation with equal intervals or axial distances. It may be attained in different ways. First by alternation in the height of the bays, second by alternation of the projection and relief, third by alternation of two differently treated intercolumniations.

In order to obtain the effect of this mode of composition, at least five bays are necessary. By four the movement is in-

indeed crolsner; but the rhythm lends no excuse and therefore has the effect of accentuating incidents.

[illegible] fact is limited to attracting attention merely to the middle can be to open side bays. This will be most clearly by the two following examples.

The recently erected house facade in Dresden Marienstr near [illegible] three bays between angle towers with slender corbels. It is in two stories, below being three oval arches, above w [illegible] rectangular windows and pilasters. Over the middle accentuating a bay projecting cornices, over this and composed cas- [illegible] with it being a high and slim dormer window accompanied by consoles and finials, crowned by a semicircular gable. Th- is bay therefore merely masks effectively the middle of the in- side side of the court.

In the allied style of the facade of Graeser in Potsdam-Wes- [illegible] with five arches, instead of a central motive, one com- position is answered by the rhythmic alternation of the forms of the bays in a horizontal as well as vertical direction. "

[illegible]

not only wider but consoles with the dormer windows lying over [illegible] a dress moulds in each, which produces a second alterna- tion in height, as shown by Fig. 1?1 [illegible]. Wanier [illegible] gives in his view of three houses over 3 a two and bays small terrace with corn on gables, that complete the upper rhythm. Since there are not two main bays, the alternation is taken to the b two nearest the two ends; the middle open remains unevelopped and accentuates. It is similar in the best respect to the f [illegible].

Note 880. From Polvetre, L. [illegible] etc. Vol. 8.

[illegible]

On the side wing of Hotel d'Espagne at Jena, which Fig. 1?8 [illegible] represents, in the usual alternation of windows and [illegible] place, the system of alternation was introduced by a sys- tem development of the latter. The basements with its col- umns, projecting entablature, line recessed arches with stem- [illegible] and rich groups, and which are developed with one from d [illegible] dormer windows, that occur over the arches instead of in the [illegible] of the windows, into such rich, continuous and [illegible]-story

indeed produced; but the rhythm finds no ending and therefore has the effect of something incloplete.

With merely three bays, the contrast is marked; but its effect is limited to attracting attention merely to the middle bay or to both side bays. This will be made clearer by the two following examples.

The happily composed court facade in Chateau Marchais near Laon has three bays between angle towers with slender roofs. It is in two stories, below being three oval arches, above w with rectangular windows and pilasters. Over the middle arch begins a bay projecting somewhat, over this and composed together with it being a high and rich dormer window accompanied by consoles and finials, crowned by a semicircular gable. This bay thereby merely masks effectively the middle of the entire side of the court.

In the allied style of the facade of Chateau Le Rocher-Mesongers with five arches, instead of a central motive, the composition is animated by the rhythmic alternation of the forms of the bays in a horizontal as well as vertical direction.

The main windows, that alternate with the narrow ones, are not only wider but compose with the dormer windows lying over them a great motive in each, which produces a second alternation in height, as shown by Fig. 101 [830]. Nodier [831] gives in his view of this chateau over the two end bays small dormers with pointed gables, that complete the upper rhythm. Since there are but two main bays, the attention is drawn to the t two nearest the two ends; the middle span remains undeveloped and subordinate. It is similar in the last respect to the f following example.

Note 830. From Palustre, L. La Renaissance etc. Vol. 3. p 1880-1894.

Note 831. Nodier & Taylor. Vol. Bretagne.

On the side wing of Hotel d'Ecoville at Caen, which Fig. 102 [832] represents, in the usual alternation of windows and wall piers, the system of alternation was introduced by a special development of the latter. The tabernacle with its columns, projecting entablature, flat recessed arches with statues and rich groups, and which are developed with the rich d dormer windows, that occur over the piers instead of in the axes of the windows, into such rich, continuous and thee-story

[illegible] principal motives, that a living [illegible] results.

[illegible]

[illegible] at present the building among out one great window in each bay, that extends to about the middle of the upper tabernacle, [illegible] it being a [illegible] equal to the orchestra.

A pretty example of alternation by means of different projections with equal heights of bays is presented by the gallery of the little Chateau Bourgeois near Blois, properly speaking about 1500. It has seven round spaces in the ground story, [illegible] by bold pilasters or half columns.

Although all pilasters thus monopolize it has equal projection, no alternation of bays has produced, when over each alternate space the embrasures extended around, and the bay of the upper story with the pilasters, that accompanied the windows, [illegible] the embrasures was returned to the face of the wall.

The following example with equal heights of bays exhibits an alternation in the composition of the spaces of the intercolumniation.

In Chambord [illegible] is found a nine aisle five windows, where ground story spaces a series of pilasters, in which merely each second intercolumniation is found as an arch, however arises an alternating rhythm. See

Note 881. Does [illegible] a [illegible] exhibited in the Prize Salon of 1893. No. 2916.

c. Rhythmic or Spanish's Bay.

209. Early Examples.

One of the oldest examples of the rhythmic bay has an interior of remarkable beauty in the Cathedral of the old Spanish-de-ville in Orleans. Instead of pilasters are vertical bars [illegible] through two stories, which accompany the fine [illegible] on each long side bays. In the lower the entire window is inclosed in the window. In the narrow bays are arranged niches with consoles and canopies for figures. A bore of the form are still less [illegible], but the column with [illegible] and [illegible] [illegible] to the early Renaissance. The vertical [illegible] are [illegible] such, as least in the ground story, the [illegible] as a kind of pilaster treatment.

high principal motives, that a living rhythm results.[833]

Note 832. From Sauvageot. Palais, Chateaux etc. Vol. 4.

Note 833. Sauvageot represents two stories with windows; at present the building shows but one great window in each b bay, that extends to about the middle of the upper tabernacle, above it being a circular panel to the architrave.

A pretty example of alternation by means of different projections with equal heights of bays is presented by the gallery of the little Chateau Beauregard near Blois, probably erected about 1550. It had seven round arches in the ground story, accompanied by bold pilasters or half columns.

Although all pilasters that subdivide it had equal projections, an alternation of bays was produced, when over each alternate arch the entablature extended through,and the bay of the upper story with the pilasters, that accompanied the window, projected likewise, while in the bay lying between them, the entablature was returned to the face of the wall.

The following example with equal heights of bays exhibits an alternation in the composition of the spaces of the intercolumniation.

In Chateau Veance near Etreuil (department of the Allier) is found a wing with five windows, whose ground story shows a series of pilasters, in which merely each second intercolumniation is found as an arch, whereby arises an alternating rhythm.[834]

Note 834. Described from a drawing exhibited in the Paris Salon of 1884. No. 2645.

c. Rhythmic or Bramante's Bay.

523. Early Examples.

One of the earliest examples of the rhythmic bay has an admirer of Bramante created in the facades of the old Hotel-de-Ville at Orleans. Instead of pilasters are vertical bands e extending through two stories, which accompany the five narrow and four wide bays. In the latter the entire width is included in the window. In the narrow bays are arranged niches with consoles and canopies for figures. A part of the forms are still late Gothic, but the others with arabesques and shell frieze belong to the early Renaissance. The vertical bands themselves show, at least in the ground story, the attempt at a kind of pilaster treatment.

In the court of the Chateau de Puy-le-Fauc, as [illegible] shows, Primaticcio carried out Serlio's rustic bay in the stucco, as the latter had executed it in the Villa of Maria Vigna in the Vatican. There he firmly restored the connection of a lower story with arches and an upper one with windows. The Pesaro residence, located in Italy, of the Renaissance for each wing of the Masters at Sommerzel (Fig. 104 [illegible]) on the contrary, accented the rustic bay with arches in two stories of this wing. By means of breaking the Doric entablature, the architrave of the pier is developed into a tonnage vertical motive, which happily combines with the elevation [illegible] Ibiza.

[illegible]

[illegible] *Von Fertg. Le Renaissance Monumentale. Vol. I.*

[illegible] Lombardi on Doge Pisani.

[illegible]

[illegible]. In the Doge's Palace, this [illegible] Sansovi's Doge's Palace of S. Giorgio, the Ionic order of the only analyzing the o[illegible] orders of the Doge pier, and the side [illegible] is formed by the Doge arch, that rests on the entablature of the narrow bay as on an impost. By this [illegible] it received the unsymmetrical, on account of the two [illegible] with of the [illegible] surfaces of the piers, as well as for [illegible] domes in general.

Philibert De L'Orme employed this arrangement in the Chateau at Anet. (Fig. 105, [illegible]).

Just in that Renaissance recognized the elastic [illegible] i[illegible] in the rustic bay, but brought it into logical connection with the round arch, seems to be the greatest architectural style tendency of the entire Renaissance. The Chateau of S. Peter, erected after his design, as well as a series of his studies for it, created a group of varied compositions, w[illegible] which is regard to substitute treatment of the interior stood as [illegible] above the [illegible] of the domes, as the [illegible] of the [illegible] of the [illegible].

[illegible] Chateau Danzieres. Fig. 105 [illegible] exercise [illegible] in S. Pietro in Montorio. The axial differences of the

In the court of the Chateau of Ancy-le-Franc, as Fig. 103 [835] shows, Primaticcio carried out Bramante's rhythmic bay in two stories, as the latter had arranged it in the garden of della Pigna in the Vatican. There he firmly retained the contrast of a lower story with arches and an upper one with windows. The French architect, trained in Italy, of the beautiful east wing of the Chateau at Bournazel (Fig. 104 [836]) on the contrary, executed the rhythmic bay with arches in two stories of this wing. By means of breaking the Doric entablature, the architecture of the pier is developed into a continuous vertical motive, which happily combines with the strongly accented horizontal lines.

Note 835. From Sauvageot. Vol. 4.

Note 836. From Berty. La Renaissance Monumentale. Vol. 1.

524. Examples on Dome Piers.

The rhythmic bay is not always placed on a single wall plane. In the domed churches, that imitate Bramante's domed area of S. Peter, the narrow space of the bay subdivides the o oblique surface of the dome pier, and the side space is formed by the dome arch, that rests on the entablature of the narrow bay as on an impost. By this relation it received the unequaled Bramante movement, which is lacking in the Florentine C Cathedral, on account of the too great width of the oblique surfaces of the piers, as well as for octagonal domes in general.

Philibert De l'Orme employed this arrangement in the Chateau at Anet. (Figs. 192, 193).

Just in that Bramante recognized the elastic enhancement i innate in the rhythmic bay, and brought it into logical connection with the round arch, seems to lie the greatest architectural style tendency of the entire Renaissance. The Church of S. Peter, erected after his design, as well as a series of his studies for it, created a group of vault compositions, w which in regard to esthetic treatment of the interior stood as high above the baths of the Romans, as the orders of the Greeks excelled those of the Egyptians.

Du Cerceau has transmitted to us the arrangement of the former sweat bath of Chateau Dampierre. Fig. 105 [837] exhibits this arrangement, that is related to that of Bramante's Tempietto in S. Pietro in Montorio. The axial differences of the

narrow and wide intercolumniations is very small; it is chiefly be the diversity in the subdivision of the bays and by the projection of the entablature over the narrow intercolumniation, that the alternation is emphasized.

Note 837. From Du Cerceau. Plus excellents Bastimests.Vol.2.

Likewise in the domed area of the former Mausoleum of the Valois at S. Denis, the narrow motive was made a projecting one by columns, and indeed was repeated in two stories. In consequence of the better proportions in width,and since the aspiring motive continued in the ribs of the dome, the projection of the columns was justified.

Fig. 106 [838] shows the plan of the ground story of this beautiful building. Figs. 21, 44, 45 and 197 exhibit other parts of the same.

Note 838. From Marot, J. Vol. 1. Pl. 104.

Therefore since in the dome of the Invalids at Paris the supports of the narrow group are free projecting columns, whose entablatures have no statical function whatever to the dome nor to the dome interior itself, in which it projects o only as disturbing the interior, the beautiful effect of the motive is there destroyed, even aside from the fact, that the relation of the narrow to the wide bay has nothing of elastic spanning. (Figs. 201, 208).

Yet in certain cases the system of supports extends to the entablature above the dome arch, as the case in the dome of the present Palace of the Institute in Paris.(Fig. 198).

525. Examples as Gateway Motives.

If also these compositions then first show the characteristics of pulsating life completely developed, when several bays occur as a series, they are then also suitable as a single element for accenting a definite axis of the facade. In this sense is it generally employed as an entrance motive. The e enhancement of the wide intercolumniations to the middle one, combined with the greater width of the latter, serves as ang guide, so to speak, for indicating the always so important p position of the entrance.

In this sense Jean Bullant employed it as a gateway motive at the entrance of the gallery, that rises over a sort of viaduct in order to connect together two motives of the Chateau

at Fere-en-Tardenois separated by a valley. Fig. 107 [839] represents front of the gallery, of which the side facade is shown in Fig. 98.

Note 839. On publication on this interesting work is known to me. Therefore I express the more gratitude to M. Boitte in Paris, who has courteously permitted the reproduction of two places from his careful drawings for this work.

A second example of the use of the rhythmic bay as a gateway motive is exhibited by the Chateau at Anet. And Philibert De l'Orme employed it in three stories above each other, as shown in Fig. 108.[840] We shall return to this example on the occasion of "Gateway-Towers" and here refer to similar c constructions in Figs. 315, 316.

Note 840. From a plate by Lesoufache in Daly, C. Motifs H Historiques d'architecture. Vol. 1. Paris. 1869.

526. Combined Examples.

We already had examples in Figs. 101 and 103 in which were combined alternatives in horizontal and vertical directions. We now pass to cases in which, expressed in other ways, different elements of alternation and of rhythm are combined in one composition.

In the same Chateau at Anet, De l'Orme also created in another form examples of this system. We refer for them to Fig. 109.[841] it takes a view of the orangery, of which he has not only engraved the ground plan in the Plus excellents Bastiments by Du Cerceau, from an original drawing.

Note 841. From the drawing of Du Cerceau in the British M Museum in London. Vol. 8. Pl. 100. On the same was written by Du Cerceau:-- "The drawing of the elevation of the wing at Anet next the shore, with its enclosure and a portion of the park."

From this may it be seen, how De l'Orme arranged in the middle part of the same seven equally wide intercolumniations a and thereby created a rhythmic alternation, when three arches have great arched windows and an attic over the entablature, but the four other bays have merely small windows below the height of the imposts of the former and a panel above them.

Likewise in the arcades of the galleries and the gardens were formed different examples of alternation by means of the

alternation of horizontal and arched forms, by bays with and without gables etc.

527. Rhythm between Building Masses.

Similar arrangements were developed by De l'Orme in the original form of the former Tuileries, as shown by Fig. 110.[842] Here also with equally wide intercolumniations is created the alternation between higher dormer windows and lower attic windows, likewise gabled, while on the gateway pavilion, the entrance is also emphasized by means of the rhythmic bay. The court facade of the Tuileries already represented (Fig. 46) exhibits variants of the same idea.

Note 842. From the original drawing of Du Cerceau in the British Museum in London. Vol. 1. Pl. 22.

Our illustrations prove, that already Du Cerceau, who frequently had drawn or engraved merely projected portions of a building, did not know how De l'Orme would treat the pavilion above the ground story. The dome, which is usually ascribed to him, is a later worg, indeed from the time of Henry IV. At least must still a story with rhythmic bay be assumed, so that as in Lescot's court of the Louvre, a contrast between the series of rhythmic bays on the projecting parts of the building on the one hand, and the series of bays with equal axial distances on the other, was also intended in part here. Du Cerceau wrote on this plate:-- "The drawing of the portal with part of the order of the facade of the Tuileries opposite the garden".

By means of the following arrangement, we find examples of a further development of this tendency on a large scale.

Sometimes on longer facades by subdivision into building masses, a kind of division after the model of the Rhythmic b bay was carried out. Projections represent the narrow groups of the motive, and the recessed parts are the wide bays. (Figs. 221, 222).

528. Examples in Designs.

We further refer to the occurrence of this motive in many unexecuted designs.

Bramante's system of two pilasters connected by a niche as a continuous member of all wall piers is found alternating w with windows under pointed gables in one of the designs of Du

Dessoan's Livre des Quinzaine Batarnes.[385]

A very beautiful tapestry design in the proportions of Bramante's employed it in 1503 for a triumphal arch, in the form of a Roman triumphal arch.[386]

Note 384. See the same. Fig. 183.

In Lombardy Italian of the Renaissance in Milan in the year 1503, a portion of which is represented in Fig. 111 of the rustic style, while above is arranged an alternation of the rustic style, while above is arranged an alternation of the Doric and Ionic orders. In the Italian Renaissance, in the Lombardy area, "there was a closer connection between the upper alternation with the lower order than in the Roman style, but the Roman style was also alternating with the Ionic order."[387]

Note 385. From Bouyer & Gomez. Vol. 2. Pl. 12.

386. Variants and allied forms.

In connection with the Italian Renaissance and particularly of late Roman art, that the Roman form motive of Palazzo, is shown in the early Hotel or Palazzo Ruval at Oran.(Fig.388)- Fig. 4a, 4b.

The system of regularly alternating horizontal narrower and wider bays arrives at Tomas Jacobsen's Hotel Palazzo -- especially traced in the -- and Milan -- appears to me to not generally occur. A variant of it is found in the Palazzo Ruval at La Tunisia-(Fig. 388). Ar merely a modification of the Roman story was it seen

Cerceau's Livre des Cinquante Batiments.[843].

Note 843. We have represented it in Les Du Cerceau, Fig. 55.

A very beautiful gateway design in the proportions of Bramante and of the rusticated Gate of Sanmichele [844] is treated as a rhythmic bay. The Doric entablature is not rusticated, and on the half columns the rustication only extends around each second drum, as a continuation of the courses. De l'Orme employed it in 1559 for a triumphal arch, in the form of the internal bays of S. Peter in Rome.[845]

Note 844. See the same. Fig. 138.

Note 845. Represented in De l'Orme's Architecture. p. 247.

The interesting facade of the Hotel-de-Ville at La Rochelle of the year 1605, a portion of which is represented in Fig. 111 [846] shows us in the two stories two different treatments of the rhythmic bay, while above is arranged an alternation between the dormer windows and the attic motives, as in the Tuileries. Yet in the latter exists the difference, that even lower parts over the narrow bays develop a more clearly a accepting and more spirited rhythm, and at the same time produce a closer connection between the upper alternation with equal axes, and of the lower with alternately wide and narrow spaces.

Note 846. From Rouyer & Darcel. Vol. 2. Pl. 12.

530. Variants and allied Motives.

In connection with the rhythmic bay stands also the motive of late Roman art, that the French term motive of Palladio, and that Bramante already utilized.[847] A recollection of this is shown by the early Hotel of Etienne Duval at Caen.(Fig.296).

Note 847. See Geymüller, H. de. The School of Bramante in Transactions of R. I. B. A. New Series. Vol. 7. p. 93-142. F Figs. 43, 55.

The ssytem of regularly alternating horizontal narrower and wider bays covered by round arches, produced by an unbroken and continuous repetition of this so-called Palladian motive -- especially favored in the time of Galeasso Alessi in Genoa and Milan -- appears to me to not generally occur. A variant of it is found in the House of Henry II at La Rochelle.(Fig. 293). Ar merely a subdivision of the ground story was it seen

in the famous Gateway of Brancorsh-Gran-Siemens (Pliss). [illegible]
[illegible], the seasons were traditional [illegible]
in the narrow eye with round medallions above in the form a
[illegible], which is the [illegible]
es, the airborn bonefices came surround over the aqueos, and
nearly crossing on the walls of the grand story.

Hence man were not satisfied with the equal use of two eye-
lves in two sources, but had obtained from one story to ano-
ther [illegible] [illegible]
were proof of the correspondence with arism the alternating c
ruption was more used.[63]

Note 61A. Illustrated in Kohler & Pauper, Pierrots, Vol.
2. Pl. 1.

[illegible]
ria Doric area, in a different type, elevated to a architec-
tral unity or a combined motive, that was developed in Italy.
[illegible]
[illegible]

Note 62. On its beginning in the according of Brunelleco
[illegible]
[illegible] as Sangallo the younger, see our monograph on Brunelles-
[illegible]
(7, 61.

The Doric order, that approximates this type in any degree,
is the monograph of the choir area in the tomb chapel at Arab.
[illegible]. Here De l'Orme has activited the broad surface of the
[illegible]
[illegible] and the concentric tunnel vault of the nave, by bands
[illegible]
[illegible] of the apse is alone accented and is expanded in a
[illegible]

The usual cropped supports of the narrow spaces of [illegible]
[illegible]

in the famous Chateau of Liancourt-sous-Clermont (Oise). In a remarkable way, the windows were constructed with lintels in the narrow bays with round medallions above in the arch s spandrels, while in the second story were niches on these axes, the windows therefore being arranged over the arches, and merely breaking up the walls of the ground story.

Hence men were not satisfied with the equal use of two motives in two stories, but had attained from one story to another the alternation of an open and a closed motive, indeed sure proof of the consciousness with which the alternating r rhythm was here used.[848]

Note 848. Illustrated in Nodier & Taylor. Picardie. Vol. 3. Pl. 1.

The arrangement, to which we have given the name of concentric double arch, is a different type, elevated to a structural unity or a combined motive, that was developed in Italy, and stands in connection with the "rhythmic bay".[849] No example in France is known to me, where it would have been employed as a motive of the treatment in bays of a facade.

Note 849. On its beginning in the sacristy of Brunellesco in S. Lorenzo in Florence, and its further development by Michelozzo, Bramante, Raphael, Giulio Romano, Sansovino and Antonio da Sangallo the younger, see our monograph on Brunellesco in Architektur der Renaissance in Toscana etc. p. 13. Munich. 1885-1900.-- Further, the School of Bramante. Figs. 44-47, 51.

The sole case, that approximates this type in any degree, is the membering of the choir arch in the tomb chapel at Anet.[850] Here De l'Orme has subdivided the broad surface of the arch, that lies between the archivolt of the opening to the apse and the concentric tunnel vault of the nave, by three relief slabs, and has attached one to each pier beneath. The archivolt of the apse is alone accented and is executed in s stone, the remainder being in brickwork. The outer archivolt along the intrados of the vault and also the connecting circles, thus fail to form the fixed type of the concentric double arch.

Note 850. See its plan in Fig. 160.

The usual grouped supports of the narrow spaces of the rhythmic bay may also assume the character of compound member

[illegible]

381. Tuscolos at a smaller scale.

[illegible]

alia.

In the balustrade of the organ gallery in the cathedral of Zamora are six nine days filled by a paneled motive consisting of small Ionic columns standing on a high base. The[illegible] [illegible] each of the balustrade, connected by a plinth. The essential [illegible] self.

A probable division of the pilaster on these vaults and Gerhard's building I. 3. Tower's Dunum in Rome. Such examples are seen on the vaults of the gateway of Henry II in the Cave, and of a chapel in St. Aignan at Chartres.

[illegible]

[illegible] 308, (318), 326, 328, 329, 327, 331, 334, 335, 336, [illegible]

From these may be seen, how many precedents known for [illegible] [illegible] in de based on refined taste and correct feeling, but not on a complete understanding of the entire style principle.

units and separate parts of the facade, which stand to each other in an increasing proportion of widths.(Fig. 164). The latter is also the case for the two church facades in Figs. 166 and 167, except that here coupled columns replace the grouped supports of the narrow bays.

531. Examples at a smaller Scale.

Subdivisions after the the system of the rhythmic bay also occur in the composition of works of smaller scale or in details.

In the balustrade of the organ gallery in the chateau chapel of Ecouen are six wide bays filled by a paneled motive consisting of small Ionic columns standing on a high base. These wide bays were separated and were enclosed at both ends by narrow bays, that consist of Ionic columns of the entire height of the balustrade, connected by a niche. The beautiful proportions and the excellent treatment of the details and of the two orders of Ionic fluted columns make this balustrade one of the most beautiful examples of the rhythmic bay. We do not hesitate to recognize it as a work of Jean Goujon himself.

A rhythmic division of the coffers on these vaults and ceilings is likewise found, which is allied to the model of Bramante's coffering in S. Peter's Church in Rome. Such examples are seen on the vaults of the stairway of Henry II in the Louvre, and of a chapel in S. Aignan at Chartres.

Examples of the Rhythmic bay may be found in the following Figs.:-- 21, 44, 154, 161-164, 173, 187, 190, 193, 197, 198, 201, 203, (213, 122), 223, 225, 226, 227, 231, 264, 265, 268, 272, 280, 282, 318-321, 324, 325, 328, 346.

From these may it be seen, how many architects knew how to esteem the beauty and animation, that were innate in this mode of composition by Bramante, even if with many its use might be based on refined taste and correct feeling, but not on a complete understanding of the entire style principle.

Chapter 10. Series of Gables as Terminations of a Facade.

532. Peculiarity of this Arrangement.

A peculiarity of the style, which it appears to me, was found during the Renaissance period in France alone, consists in this, that the facade of a building was crowned as a termination by a series of successive and almost abutting gables. This arrangement must appear so much the more unusual, since behind this series of low gables, that have no openings, rises a high roof, with which they have no artistic conncetion whatever.

Our attention was first drawn to this arrangement by the unsatisfactory impression, which it always made on us in the famous facade of the Louvre next the river. We long held it to be an unlucky isolated caprice of the architect. Only gradually became known to us a number of other examples, indeed older, so that it appeared to us worth while to pay attention for a moment to this arrangement, and to search for the origin of this peculiarity.

533. Gothic Prototypes.

We stand here before the remains of Gothic customs and opinions, that were adopted by the French Renaissance.

The Gothic facade of the Hotel-de-Ville of S. Quentin is t terminated by a series of these gables of equal height, only supported by a very short stretch of horizontal cornice. The facade of the famous College de Navarre at Paris, erected by Philippe le Bel, was likewise crowned by four abutting gables. According to the subdivisions of the facade, these appear like the combination of four abutting houses.

It is possible, that the idea of such additions of separate houses, which then always had gabled facades, in order to create a single gread facade, was the origin to which is due t the motive of the series of gables.(Fig. 251). The idea might also be taken from the series of gablets or from the series of gables of chapels of certain cathedrals, after the fashion came in to furnish each chapel of the side aisles with its own gable roof.

534. Examples from the Renaissance.

It would also be possible, that an arrangement of Chateau

Madrid near Paris gave the direct model.(Figs. 31, 221). The uppermost story of the pavilion exhibits a series of tabernacle windows, whose pointed gables form this motive on a small scale. According to the subdivision of this story, one might believe, that a series of dormer windows with gables were connected together for an attic story, and on account of the analogy to dormer windows, this was likewise crowned by gables. -- See further the house at Chartres represented in Fig. 288.

Moreover Pierre Lescot likewise employed the principle of such terminations in the former shape of the Fountain of Innocents at Paris, as shown by Fig. 40.

535. Chateau Le Pailly.

One of the earlier examples at a greater scale and from the Renaissance period is found in Chateau Le Pailly near Chalindrey. It may be seen there, both on the south and west sides of the court. Figs. 112 and 113 [851] exhibit the two facades and make a long explanation superfluous.

Note 851. From Sauvageot. Vol. 1.

If one remembers that the vertical mode of composition by French architects long remained in favor, and that the master of this chateau chose rhythmic bays for the subdivision of t the facades, but separated them by intervening bays, then one acquires the idea of terminating in this way the vertical divisions, that were sometimes formed by the broad spaces of the bay, and to repeat the alternating rhythm of the facade afterwards.

This famous and beautiful chateau must have been commenced in 1563. The owner was the celebrated marshal Saulx-Tavannes. If Palustre has not mistaken some master mason, who worked as contractor, for the architect himself, then the latter was n named Nicolas Ribonnier.

536. Examples at the Louvre.

If Figs. 221, 222 be compared with Lescot's court of the Louvre (Fig. 224), then will the line of thought leading to this arrangement become plainer. It will become even more intelligible, if one retains in memory the series of dormer windows and the attic motive on De l'Orme's Tuileries,(Figs. 46, 110, 229), or those of the Hotel-de-Ville at La Rochelle. (Fig. 111).

The other two examples, that we will mention here and [illegible] [illegible] Tudor as the military [illegible] Henry IV. Vide the given one compact [illegible] the [illegible] gar dail, and Fig. 115 on one day of the academy; Fig. 125 s [illegible] another version of the same. The latter dail is the s [illegible] that of Chatsan be Patly. But this only takes from the sides [illegible] story covered by a terrace. The arrangement of Chatsan be [illegible] rally might then have floated in the mind of the architect [illegible] of Henry IV. On occasion of the erection of the bowre, as shall remain to this gallery.

[illegible]

[illegible]

[illegible]

[illegible] projections of the same form with the lower grades of the [illegible] ds of the jambs of the three sides of the oriron rising [illegible] central opening; the two side sides possess curved grades, [illegible] covering with the doorways of the lawns.

[illegible] *Vries, who had perhaps seen the drawing of a great Italian* [illegible] *Cerbona (1518).*

Examples of a series of arches or elements of the moldre in question may be found in the following figs. :— 307, 315, 3 [illegible]

[illegible] ing, as in Fig. 324 and 327, exactly a certain relation to [illegible]

The other two examples, that we will mention here and are represented in Figs. 114 and 115,[852] are found on the gallery of the Louvre along the Seine, as they were completed under Henry IV. Fig. 114 gives the former shape of the western later half, and Fig. 115 on one bay of the eastern; Fig. 185 s shows another portion of the same. The latter half is the e earlier and exhibits a certain similarity in composition with that of Chateau Le Pailly. But this only dates from the time of Henry IV, and originally consisted merely of the ground s story covered by a terrace. The arrangement of Chateau Le Pailly might then have floated in the mind of the architect of Henry IV. On occasion of the erection of the Louvre, we shall return to this gallery.

Note 852. From Berty, A. Topographie Historique du Vieux Paris. Vol. 1. Paris. 1866.

537. Other Examples.

Entirely in classical forms and very beautifully executed, Du Cerceau shows the alternating rhythm of three separated gables, which corm the entablature of a portico above three projections of the same forms with the lower gables of two doorways. This rhythm is connected with the accented contrast of the gables of the three aisles of the church rising behind the portico. The higher middle aisle alone has a segmental pediment: the two side aisles possess pointed gables, like those of the portico, which which correspond to the intervals with the doorways of the latter.[853]

Note 853. Du Cerceau engraved this plate after Vredeman de Vries, who had perhaps seen the drawing of a great Italian and reproduced it here. We have given the elevation in Les Du Cerceau.(Fig. 105).

Examples of a series of gables or elements of the motive in question may be found in the following Figs. :-- 307, 315, 3 316, 318, 328, 336, 337.

Arrangements in which the upper windows intersect the cornice, as in Figs. 336 and 337, exhibit a certain relation to the series of gables.

Chapter 11. Orders of Colossal Pilasters and Columns.

538. Explanatory.

If we here devote particular consideration to the use of t the "great order", that the French generally designate as the "colossal order", then this occurs because this element of s subdivision, whose use is not always convenient, indicates a special conception of architectural composition, and is interesting as one of the currents of the style tendency.

In the treatment of this system of subdivision, we shall be gradually compelled to recognize, that the occurrence thereof, not merely in France but also in Italy, is more important for the history of the development of the high Renaissance, than it might at first appear, and further that men are less instructed on this question, than is to be expected. Indeed, it is so intimately connected with the origin of one of the most important royal residences in France, Monceaux-en-Brie, that we must undertake to treat its description and history more thoroughly in this Chapter, and this again makes necessary a comparative view of the earliest occurrence of this arrangement in Italy and in France.

a. Comparison of the Colossal Order in France and Italy.

1. Earliest Examples in France.

539. French Opinions.

Concerning the time of the introduction of this mode of subdivision, there prevail in France very different views. Anthyme-Saint-Paul,[854] for example, writes thereon as follows:--

Note 854. See his Article in Planat. Vol. 6. p. 367-373.

Jean Bullant, whom Ecouen, the small Chateau at Chantilly, Fere-en-Tardenois and perhaps Monceaux made immortal, introduced the colossal order, but in a quite peculiar manner, which one is little inclined to follow, but which must bear his signature. Somewhat earlier (p. 307), the same master wrote the following:-- "In order to find opportunity for employing in Ecouen the columns of the Temple of Jupiter Stator, which he had drawn in Rome, in their full majesty, he introduced the colossal order; but this combination remained peculiar to him, so to speak, and one first finds it in full bloom under Louis XIV. And moreover by a singular connection, at the moment w

when Bullant made this too early advance toward modern art. Philibert de l'Orme composed his French order with the view of making columns of smaller drums, and instead of concealing this, to artistically dignify it. Anthyme-Saint-Paul here f forgets important examples of the great order in Monceaux-en-Brie, that he cursorily mentioned in Charleval, as well as the western portion of the grand gallery of the Louvre.

Germain Brice again holds the Hotel of Diana of France, later Lamoignon (Fig. 118) to be the earliest example in Paris.

Palustre holds the colossal order as characteristic of the style of Jacques II Du Cerceau. This opinion is based on the fact, that the former portion of the Tuileries, that sows it, is ascribed to the second son of old Du Cerceau.

Hence one learns that this arrangement in France attracted attention and was regarded as something unusual. Yet one recognizes, that not only views concerning it differ, as to who first introduced it, and also that they vary considerable as to the time of its origin.

540. Earliest Examples in France.

The relief of the year 1481, from the workshop of Francesco da Laurana, and on the altar shrine in S. Didier at Avignon, exhibits a colossal order on two of the interesting buildings in the background.

The earliest example of a colossal order by a Frenchman is perhaps shown in our Fig. 3 from the time about 1535. It indeed relates to a fanciful order in the style of antique monuments and under the influence of certain projects for S. Peter in Rome. (Figs. 18, 19).

As one used a few years later, is to be mentioned an order of about 1541 or 1543 extending through two stories, at least apparently, executed on the exterior of the sacristy of S. Aignan in Chartres. Doric fluted pilasters subdivide the angles and the middle of the building, accompany the lower front doorway and a wide round-arched window over it. On the side facade and under the latter is merely a window slit.

2. Earliest Examples in Italy.

541. Examples on Churches.

One must distinguish between the recurrence of the colossal order on a church or on a secular building. In the interiors of churches it may be regarded as a continuation of the prin-

original sheet of the Doric compound order.

[illegible] Cardinal at Frascati, commenced in 1574. With the designs of Vignola and acquires the richest treasures. He small reduce to it in the Composite on quarter proportions.

Also in some studies for sanctuaries of Bonsecrets in Vinci is one identified in spacing of a colossal order.[illegible]

[illegible] *Water etc. Pl. 13. Figs. 1, 2.*

[illegible] Examples of secular buildings.

[illegible] is commonly assumed.

[illegible] the angle is formed by a pilaster of a colossal order, whose [illegible].

In Doric Atlantics [illegible] is found a system of [illegible] a colossal order rise from a high ground story, and enclose [illegible] at windows, and five of these are arranged in the third.

Note 856. In the Ambrosiana of Milan. Fol. 214 b, Fig. 6.

[illegible] To the earliest date in sense to us, the order occupies 1 1/2 [illegible] of two stories of the Doman wing.

[illegible] and story and mezzanine, similarly as Giulio Romano arranged [illegible].

[illegible] *and 63 of the same. On the Roman story of Villa Farnesina [illegible] story by a pilaster order. A similar arrangement is exhibit-*

principal shaft of the Gothic compound pier.

In this sense slender pilasters occur on the dome piers of Brunellesco's basilicas in Florence. About 1470 originated the design of Alberti for S. Andrea in Mantua, that employs it in the entire interior and on the facade, and Giulano da Majano, although with less emphasis, does the same in his Cathedral at Faenza, commenced in 1474. With the designs of Bramante for S. Peter, the use of the it pilasters enters new p paths and acquires the richest treatment. We shall return to it in the Chapter on Church Architecture.

Also in some studies for churches of Leonardo da Vinci is one justified in speaking of a colossal order.[855]

Note 855. Geymüller. Die ursprüngliche Entwürfe für St. Peter etc. Pl. 43. Figs. 1, 2.

542. Examples on Secular Buildings.

This form of subdivision is observed to occur earlier, than is commonly assumed.

On Palace di Parti Guelfa in Florence, begun by Brunellesco, the angle is formed by a pilaster of a colossal order, whose upper part was not completed.

In Codice Atlantico[856] is found a sketch of Leonardo da V. Vinci for a palace facade, in which three broad pilasters of a colossal order rise from a high ground story, and enclose the two succeeding stories; their entablature is broken around them. In one bay in the second story are three round-arched windows, and five of these are arranged in the third.

Note 856. In the Ambrosiana at Milan. Fol. 214 v, Fig. 6.

It is found in two of Raphael's designs for Villa Madama. In the earliest design known to us, the order occupies 1 1/2 stories of the main building, and it corresponds to the height of two stories of the fronm wing.

In the second design,[857] it occupies the height of the ground story and mezzanine, similarly as Giulio Romano arranged on the fragment executed.

Note 857. Geymüller. E. di Raffaello studiato come Architetto. Milan. 1884. Pl. 4 and Fig. 64; further see Figs. 62 a and 63 of the same. On the ground story of Villa Farnesina in Rome, Raphael already combined a mezzanine with a ground story by a pilaster order. A similar arrangement is exhibit-

subdivided by the upper story of the fenestrations in pairs. Yet in the two last cases, one cannot say of these pilasters, that they form a colossal order, for they actually have the effect of the order of a single story.

In the court of the Palace Orsini in Rome, now Vidoni, Raphael gave the pilasters a proportion to the height of the windows, that gives them the appearance of a colossal order, and almost permits a second series of windows between them.

Here should only be reference made, that Giulio Romano was the right hand of Raphael, and that Palladio was the pupil of Giulio, who also had occasion opportunity to study a great part of the learning of Bramante and of Raphael.

Many expressed attempts to employ a colossal order are seen in Sangallo the younger. He was likewise a pupil of Bramante and assistant architect to Raphael in the erection of Villa Madama. In his studies for the facade of Pa ce Farnese, he has arches one above the ground story are placed Corinthian [illegible] "[illegible] Corinthian." [illegible]

Note 888. Illustrated in Letarouilly, p. Edifices de Rome [illegible]

Still another example of other facades treated in the same manner.

At the time when the original designs for S. Peter and the [illegible] of the building were as good as unknown, man believed that the credit of the introduction of the colossal order, by whose simple and majestic grandeur all earlier masters, and especially Bramante, were cast into the shade, [illegible] to Michelangelo. In reality, he merely appropriated in very imperfect form the ideas found in these studies by Bramante, in which occurred no reduced order sides. Many of these studies were not only known to Italian architects, but [illegible] as architect of S. Peter's church. [illegible]

[illegible] of the survivors of facades, one example is his [illegible].

exhibited by the upper story of the Cancellaria in Rome. Yet in the two last cases, one cannot say of these pilasters, that they form a colossal order, for they actually have the effect of the order of a single story.

In the court of his Palace Cafferelli in Rome, now Vidoni, Raphael gave the pilasters a proportion to the height of the windows, that gives them the appearance of a colossal order, and almost permits a second series of windows between them. See the same, Fig. 61.

Here should only be reference made, that Giulio Romano was the right hand of Raphael, and that Primaticcio was the pupil of Giulio, with whom he had perhaps opportunity to study a great part of the learning of Bramante and of Raphael.

Many expressed attempts to employ a colossal order are seen in Sangallo the younger. He was likewise a pupil of Bramante and assistant architect to Raphael in the erection of Villa Madama. In his studies for the facade of Palace Farnese, at the angles and above the ground story are placed Corinthian pilasters of the height of the two upper stories, whose entablatures extend through and terminate the facade without being broken.[858]

Note 858. Illustrated in Letarouilly, P. Edifices de Rome Moderne. Text. Vol. 2. p. 289. Paris. 1873.

The drawings of Antonio and of his brother Il Gobbo in the Uffizi exhibit examples of other facades treated in the same manner.

At the time when the original designs for S. Peter and the true history of the building were as good as unknown, men believed that the credit of the introduction of the colossal order, by whose simple and majestic grandeur all earlier masters, and especially Bramante, were cast into the shade, belonged to Michelangelo. In reality, he merely appropriated in very imperfect form the types foreseen in these studies by Bramante, in which occurred no reduced choir aisles. Many of these studies were not only known to Italian architects, but even to French architects long before the appointment of Michelangelo as architect of S. Peter's church. (1547).

If Michelangelo had no real preference for this conception of the subdivision of facades, one example by him sufficed,

at least to influence the occurrence of one even in other co-
untries in overlap cases.

For the formerly opposite error, that Michelangelo at once
assigned a general design for the arrangement of the position,
the face of the model of the two palaces with a colossal or-
der is to be placed in 1564. The exception of the first con-
cept only in 1566. In the year 1567 Michelangelo became ar-
chitect of S. Peter's, and fixed the type of the external ar-
rangement.

Since it has appears to be determined, that Serlio's N
Medici was her original sketch commenced in 1557, is to ima-
gining in the midpoint depes to see the colossal order oc-
cupying on even a great scale and contemporary with Rome. A
[illegible]
on of Genoa, for it was already occupied in 1556, and the
[illegible]
evident then a fact of real importance for architecture lies
in the correct determination of this case.

It [illegible] "
at could have limited in any manner the use of the colossal
order in Genoa. Allied arrangements first occur in mid
Book 7 to, continued in 1575.

For Palladio, the famous principal examples of a colossal
order fall between the years 1562 and 1570, so that we could
hardly assert no influence on Vonsenax.

The same is again the case for Serlio.

b. Chateau Vonsenax-en-Brie and its Influence on the
Colossal Order.

[illegible]

In the [illegible] Chateau of Ontaining in Medici in Vonse-
nax-en-Brie, and in consequence of an entirely unexpected ev-
ent, stand before a great difficulty, with which is inseparab-
ly connected a series of the most important questions relat-
ing to the history of the Renaissance between 1517 and 1590.

This unexpected occurrence not merely attacks the following
portion of this work, but rests in a disturbing manner on a
series of already treated questions, if one differentiates fon-
ud no satisfactory solution, since our representation of the

at least to influence the occurrence of the same in other countries in certain cases.

For the formerly probable error, that Michelangelo at once exhibited a general design for the treatment of the Capitol, the date of the model of the two palaces with a colossal order is to be placed in 1546. The execution of the first commenced only in 1564. In the year 1547 Michelangelo became architect of S. Peter's, and fixed the type of the external architecture.

Since it now appears to be determined, that Catherine de M Medici had her private chateau commenced in 1547, it is interesting in the hightest degree to see the colossal order occur here on such a great scale and contemporary with Rome. A sort of priority might even be due to the chateau of the queen of France, for it was already occupied in 1553, but the older Capitoline Palace was only commenced in 1564. It is e evident that a fact of real importance for architecture lies in the correct determination of this case.

In Serlio's books are found no composition of any kind, that could have incited in any manner the use of the colossal order in Monceaux. Allied arrangements first occur in his Book 7 th, published in 1575.

For Palladio, the famous principal examples of a colossal order fall between the years 1552 and 1570, so that he could thereby exert no influence on Monceaux.

The same is again the case for Bernini.

b. Chateau Monceaux-en-Brie and its Influence on the Colossal Order.

543. Unexpected Difficulties.

At the beginning of this section we find ourselves before the formerly famous Chateau of Cathedrine de Medici in Monceaux-en-Brie, and in consequence of an entirely unexpected event, stand before a great difficulty, with which is inseparably connected a series of the most important questions relating to the history of the Renaissance between 1547 and 1620.

This unexpected occurrence not merely affects the following portion of this work, but reacts in a disturbing manner on a series of already treated questions, if the difficulties found no satisfactory solution, since our representation of the

entire structure of the development of the high Renaissance and of the late Renaissance is connected with the question of the authorship of this chateau and of the date of its erection.

In consequence of the statements of Lhuilier and of the places in which they were published, we hold ourselves justified in regarding the authorship of this chateau as referred in favor of Primaticcio,[859] and took this as a basis of a new c conception of the entire position of Primaticcio as an architect.[860]

Note 859. See his Biography, p. 160-168.

Note 860. Lhuilier asserted, that in the Comptes des Batiments between 1540 and 1550, tha mention of a payment was found, "made to Francesque Primadicis, painter and architect, for the works of the king at Fontainebleau and for those of the queen at - - - en Brie. The name of the place was omitted. Further Lhuilier possessed the original contract on parchment of March 9, 1560, between the Italian joiner Francisque Scibect, cabinet-maker of the king at Paris, and Robert de Beauvais, attorney general of the queen mother of the king - - - agreeing in the absence of the Abbe de Saint-Martin (Primaticcio) to furnish the doors, windows 12 ft. high, sashes, woodwork, the whole for the Chateau of Monceaux, according to the device determined by the Sieur de Beauvais and the Abbe de Saint-Martin. The contract makes reference to an earlier provisional contract, subscribed by Fhancisque Scibect of Beauvais and Bologna, Abbot of Sancte-martino.

Lhuilier deduced from this the following conclusions:-- since Primaticcio was still architect of Monceaux in 1560, it is very propable, that the first mentioned payment for works at a place in Brie also relates to Monmeaux, and that consequently Primaticcio must have been the first architect of the chateau. (See p. 162, Note 378).

The words verbatim given by Lhuilier were so much in character with the accounts, and seemed to be proved by the fact, that in at least two other documents the same omission is found before the words "in Brie", that any inaccuracy in his s statements is not to be thought.

We further emphasized the case, that in the same year 1547, in which Michelangelo returned to the colossal order for the

exterior of his Church of S. Peter in Rome, Primaticcio likewise adopted the same for the exterior of the great Chateau of Catherine de Medici at Monceaux.[861]

Note 861. See Art. 167. We there assumed the year 1549 for the beginning of Chateau Monceaux. The year 1547 appears to be more nearly correct, as Note 865 also shows.

Yet when we proceeded to the treatment of Chateau Monceaux, more light was desirable. Therefore we wrote to M. Lhuilier to ask him, whether he had meanwhile dound any new evidence in this matter. But our question remained unanswered.

We likewise entered into communication with M. L. Dimier, who was occupied with the completion of an extended monograph on Primaticcio, and received from him the very surprising information, that the first statement of Lhuilier from the Comptes des Batiments du Roy did not exist in the latter at all, and we convinced ourselves of the correctness of this assertion.

Dimier, who is a critic of great conscientiousness and power, consequently had not believed himself justified in including Chateau Monceaux among the works of Primaticcio, and we entirely agreed with him in this, that the tangible and compulsory evidence for his authorship appeared to have disappeared, while the later documents from the Comptes, as well as the second document of Lhuilier, in case the latter be not a myth, first bring Primaticcio into connection with Monceaux after 1560.

Another and a no less difficulty was added thereto, namely that Dimier judged, that the building of Chateau Monceaux as illustrated in Fig. 116, was not to be regarded as the original chateau of Catherine. He might believe in its origin in consequence of a rebuilding under Maria de Medici after 1610, as men were accustomed to do before Palustre.

It is evident, that the floor began to sink under the feet everywhere, requiring the greatest foresight.

After a thorough investigation of all existing elements for months, and after allowing nearly a year to elapse, in order to examine the question with fresh eyes, we reached a series of settled facts, which are even more conclusive for the authorship of Primaticcio than the evidence of Lhuilier, in case

attention on Primaticcio. We now pass to the description of the cenotaph.

3d. Decoration of the Cenotaph. (Monogram).

The large rectangular cenotaph, as shown in fig. 4, consists of three tiers, according to all appearances, such as the cenotaph of Catherine de Medici in Moncenax, with a series of [illegible] in the first, as shown in fig. 1[illegible]. First in the time of Henry IV, as was had bailevard until [illegible]. He was inclined to see in it a work of Philibert de l'Orme.

Note 554. From Israel Silvestre, Vol. 2, Pl. 55.

As may be seen from Fig. 1[illegible], the external facades, as well as those of the court, had a classes order, that extended [illegible] in the middle of the side wings of the court were decorated. [illegible] were the [illegible] were [illegible] and [illegible] were built with a regular alternation of high and low [illegible] the lower [illegible] were [illegible] made by a kind of [illegible] pattern. Palissies [555] remarks not [illegible] Tuileries [illegible] but it was at least already [illegible] in form. Only the four columns on the external facade [illegible] this pavilion.

Note 555. See La Renaissance in France, Vol. 1, p. 166, Paris, 1899.

this existed. Nevertheless there is a peculiar connection of things, that this with difficulty explained "fantasy" of Lhuilier has aided in reaching the truth, since it concentrated attention on Primaticcio. We now pass to the description of the chateau.

544. Description of the Chateau. (Monceaux).

The first important monument, in which we find an executed colossal order, according to all appearance, must be the great Chateau of Catherine de Medoci in Monceaux, while a series of reasons make it difficult to place its form, as shown in Fig. 116,[862] first in the time of Henry IV, as men had believed until Palustre. He was inclined to see in it a work of Philibert De l'Orme.

Note 862. From Israel Silvestre. Vol. 2. Fol. 55.

As may be seen from Fig. 116, the external facades, as well as those of the court, had a pilaster order, that extended t through two stories and separated the windows. Perhaps the Ionic order was chosen here, because the owner was a woman, i.e., a Catholic. De l'Orme states, that also for this reason he selected the Ionic order for the Tuileries Palace.

In the middle of the side wings of the court were doorways, and on each side thereof were two Ionic columns set before pilasters, and in the middle of the rear side of the court were four columns corresponding to the gateway pavilion. They were built with a regular alternation of high and low drums. The former are fluted, the latter being ornamented as bands by a kind of chain pattern. Palustre [863] remarks not entirely with injustice, that this recalls the design of De l'Orme. The building of Monceaux was then standing, when the Tuileries was commenced, and it was at least already roughed out in forms. Only the four columns on the external facade of the gate pavilion, as well as the two on the adjacent angles, were of the Corinthian order. We shall return later to this pavilion.

Note 863. See La Renaissance in France. Vol. 1. p. 166. Paris. 1879.

Palustre gives illustrations of the two apparently sole remains of the chateau, the gate pavilion and the two Ionic columns, that stood before the doorway in the side wing. They

more graceful style.

The entire composition of this chateau and its architecture

have a peculierly massive and monumental effect.[864]

Note 864. A confirmation of this massive impression of the colossal order follows in the words of a letter of H. Bouen of Nov. 6, 1860, to Charles Read, who courteously communicated it to me. In his time the chateau was still held to be a work of Salomon de Brosse; "The remains of the work of de Brosse are imposing and give the idea of a master's work; it is a palace differing from the Louvre and with immense columns; unfortunately there are no more than 4 or 5, I believe, that serve to support the roof of a barn. There is yet another piece of wall with two similar columns at the other end.

What has been preserved are the cellars or baths and the vast excavations, said to have served as kennels.

In the uniform application of this subdivision to both the court as well as the external facades lies a contrast to the then most common custom of the French, the treatment of external facades in a simpler and dignified manner, frequently with rustication, and on the contrary, those of the court in a more graceful style.

The entire composition of this chateau and its subdivision from the beginning inseperably originated from the intention to employ the colossal order. The manner in which the architect applied it and continued the entablature, exhibits a perfect security in the management of such a form, that is almost always connected with special difficulties. We here find something of that simple strength, that Primaticcio also manifested on the Chateau of Ancy-le-Franc and on the Tomb of the Valois.

The general arrangement of the chateau will be mentioned on the occasion of the royal residences. We here limit ourselves to the investigation of two questions.

Did the use of the colossal order already occur on the building of 1547?

Who was the architect of this building of 1547?

545. Date of Erection of the Chateau. Palustre's Opinions.

Since Palustre, who first proved, that the erection of the chateau did not date from the time of Henry IV,[865] allows the thought to appear, in spite of the opposed views of Berty, t that perhaps De l'Orme might have been the master of the cha-

question, we must first of all fix the impossibility of this assumption. It is necessary, since even a mere superficial knowledge of the works of De l'Orme and of his character, it can be not on his guard, appears to impart a certain juvenilitindly appear.

The following statement, which I owe to the courtesy of M. Gaucher Noel. In the Memoirs of the Generalité de Paris, drawn up by the the lieutenant Fouilpoeux in 1669, la fonderie-Montceaux, at a league from Meaux, is a beautiful caverns, which was originally built for queen Catherine de Medici in the year 1547. This chateau was later rebuilt by King Henry IV for madame Gabrielle d'Estrees, duchess de Beaufort, in f lover of whom the prince erected it into a marquisate. After his death, it was restored to the domain". Chateau de Montceaux etc. Imperial Library. L. xi. 1. Gr. Infol. ool. (Th. Read).

The columns enclosed by crenenated parts in the mirror of the size ring of the court, that as Palmyre says, recall the [illegible]

We therefore apparently find a concatication in Palmyre. On the one hand, he holds it possible to assign the building to De l'Orme, thus in 1547, and on the other he believes he [illegible]

II and the time of Henry IV. Finally the similarity of the [illegible] as IX. He wrote again in the year 1596, that Monceaux had advanced in 1601 to receive the Court; this proves the incorrectness of assigning it to Henry IV.

Note 886. Les L'Architecture de la Renaissance. p. 147.

L. Dimier, who investigated the ruins of the chateau, cautiously informs me, that the lateral of all remains seem a restored construction, which appears to him inasgreatly from t the monogram of Maria de Medici, which is found above the ni- ches between the columns. In consequence of this, he has not [illegible] ato, that has meanwhile appeared.

chateau, we must first of all fix the impossibility of this assumption. It is necessary, since even a mere superficial knowledge of the works of De l'Orme and of his character, if one be not on his guard, appears to impart a certain justification to the thought, which Palustre indeed only permits to timidly appear.

Note 865. This erroneous opinion must have been based on the following statement, which I owe to the courtesy of M. C Charles Read. In the Memoirs of the Generalite de Paris, drawn up the the intendant Phelippeaux in 1699, is found:-- "Montceaux, at 2 leagues from Meaux, is a beautiful chateau, which was originally built for queen Catherine de Medici in the year 1547. This chateau was later rebuilt by king Henry IV for madame Gabrielle d'Estrees, duchess de Beaufort, in f favor of whom the prince erected it into a marquisate. After his death, it was restored to the domain". Chateau de Montceaux etc. Imperial Library. L 21. 1. Qr. infol. obl. (Ch. Read).

The columns enclosed by ornamental bands in the middle of the side wing of the court, that as Palustre says, recall the famous design of the columnar order of De l'Orme, in connection with the indication of this master concerning employment in Monceaux, appear to give permission for this opinion.

We therefore apparently find a contradiction in Palustre. On the one hand, he holds it possible to assign the building to De l'Orme, thus in 1547, and on the other he believes he sees in it the characteristics of Jacques Androuet Du Cerceau II and the time of Henry IV. Finally the similarity of the plan to Verneuil strikes him, and indicates the time of Charles IX. He wrote again in the year 1892,[866] that Monceaux had advanced in 1561 to receive the Court; this proves the incorrectness of ascribing it to Henry IV.

Note 866. See L'Architecture de la Renaissance. p. 197.

546. Remarks of Dimier.

L. Dimier, who investigated the ruins of the chateau, cautiously informs me, that the details of all remains show a related ornamentation, which appears to him inseparable from t the monogram of Maria de Medici, which is found above the niches between the columns. In consequence of this, he has not placed Monmeaux among his works in his monograph on Primaticcio, that has meanwhile appeared.

We were not been in a position to secure the prime of the
ontaken, but were convinced, that the correctness of the ore-
ceding facts was proves a ground concept to the building of
but carried by Desmarins. The same month happen, which we
know occurred on the western half of the river, where around
the preservation was merely conquered out in bone, and was cu-
[illegible]
[illegible] to the letter. Ani where there on the lovers only
a portion of this preservation was sculptured by Henry IV.
and the remainder was only finished about 1600, it is so much
more conservable, that in the country itself a part or the w
whole of the entire preservation in Monceaux was not comple-
ted under Gaucerine or Henry IV, but only under Maria de Med-
ici, and therefore stones received her monogram, but which
belong to the time of Rabelais. Our conjecture has since b
[illegible]

[illegible]

[illegible]

*We see that already about 1553 the Court round realize in the
chateau. -- In 1561 the Court left Monceaux in order to go to
Amiens for the coronation of Charles IX (May 15). -- In the
beginning of 1562 was the Court there with the King of Navar-
re, and princess Theodore de Bean. -- In 1564 the Court resi-
[illegible]
the Huguenots, and the retreat from Meaux back here commence-
(Sept. 27-28). On Sept. 14, 1565, the Court was there, and
the King then subscribed a patent concerning the elevation
of the buildings at Fontainebleau.*

Qui indeed the internal decoration was certainly very excel-
lent, so that Jn Gerssen took from here and from the gallery
of Francis at Fontainebleau the compositions, which in 1598
[illegible]
[illegible]
ques. (Grands Bouttesques).

[illegible]
successor of Jean Juliant in the superintendence of the build-

We were not then in a position to examine the ruins of the chateau, but were convinced, that the correctness of the preceding facts was nowese a ground opposed to the building of the chateau by Catherine. The same might happen, which we know occurred on the eastern half of the Louvre, whose ground story was erected by Charles IX, but whose entire subdivision and ornamentation was merely roughed out in boss, and was only carved under Henry IV, therefore receiving only emblems r referring to the latter. And since there on the Louvre only a portion of this ornamentation was sculptured by Henry IV, but the remainder was only finished about 1650, it is so much more conceivable, that in the country itself a part or the w whole of the entire ornamentation in Monceaux was not completed under Catherine or Henry IV, but only under Maria de Medici, and therefore stones received her monogram, but which belong to the time of Catherine. Our conjecture has since b been entirely confirmed.

547. Our Final Conclusions.

First of all, it is settled, that the chateau begun by Catherine was a royal residence, which soon thereafter the Court frequently occupied.[867]

Note 867. From the occasion of the building for blaa play, we see that already about 1555 the Court could reside in the chateau. -- In 1561 the Court left Monceaux in order to go to Rheims for the coronation of Charles IX (May 15). -- In the beginning of 1562 was the Court there with the king of Navarre, and received Theodore de Beza. -- In 1567 the Court resided there after the middle of September, when it fled from t the Huguenots, and the retreat from Meaux must have occurred. (Sept. 27-29). On Sept. 14, 1570, the Court was there, and the king then subscribed a patent concerning the visitation of the buildings at Fontainebleau.

And indeed the internal decoration was certainly very excellent, so that Du Cerceau took from here and from the gallery of Ulysses at Fontainebleau the compositions, which in 1566 he dedicated to Renee of France in his work, Livre de Grottesques. (Grands Grottesques).

Further from the words of the patent of appointment of the successor of Jean Bullant in the superintendence of the build-

outlines of the queen may it be assumed, that no more inscribed works were required in Monceaux, since only the separate and complete edition of S. Mary and of the Ferrie outlines are mentioned, although Monceaux was placed in the superintendency.[368]

Note 368. On Oct. 24, 1718, the queen on a patent-order fixed the salary of Simon Potier for the superintendence, according one superintendent of the buildings of S. Mary, Monceaux and the House of Ferrie, who should have the office under the same conditions as the deceased master Jean Prévost, who with master John Dupille in Fontainebleau, Count of Bellegarde, the office had to order everything - - the figure that all these - - for the construction and completion of the outline of the said S. Mary and House de Ferrie. (In Archives, Marquis Jean de. Les comptes des bâtiments du Roi etc. Vol. 3. p. 3 ff., Paris).

Is it then conceivable, that such a royal residence should be torn down in 1734,[369] in order to as such great a new one for Gabrielle d'Estrées, the later favorite de Monsieur, that for a long time was not required to be as legal " in an absolutely similar fact, [illegible] anti-our-Oise,[370] which was erected as a private dwelling of [illegible] built by Henry IV, and enriched for Madamoiselle d'Estrées, the her required to Vernouil, so that he gave the castle, as he then given Monsieur to Gabrielle d'Estrées.

Note 369. In the index to the last volume of the complete [illegible] culture for the chateau of Monceaux". See the Comptes des Bâtiments, Vol. 1. p. [illegible]

Note 370. See Art. 166.

Even an examination is so improbable, that it cannot come under serious consideration, and so much the less, when already in that Henry had the castle arranged for Gabrielle, another there with her on March 17, 1595, was consoles tower with Savenne in Jan., 1596, and in April, 1599, the inventory of Monceaux was taken after the death of Gabrielle. From this may it be seen, that it was necessarily occupied at that time, and that consequently a residence of the castle is not to be thought of at all, while considerable reparative works or

buildings of the queen may it be assumed, that no more important works were required in monceaux, since only the erection and completion of S. Maur and of the Paris buildings are mentioned, although Monceaux was placed in the superintendency.[868]

Note 868. On Oct. 24, 1578, the queen by a patent-brief f fixed the salary of Jehan Potier for the superintendence, mastery and supervision of the buildings of S. Maur, Monceaux a and the House of Paris. "He should have this office under the same conditions as the blessed master Jehan Bullant, who with master Jehan Baptiste de Bonnevenney, Abbot of Bellebranche, the office had to order everything - - the funds that she destined - - for the construction and completion of the buildings of the said S. Maur and House de Paris". (La Borde, Marquis Leon de. Les Comptes des Batiments du Roi etc. Vol. 2. p. 3 355, 356).

Is it then conceivable, that such a royal residence chateau should be torn down in 1593,[869] in order to at once erect a new one for Gabrielle d'Estrees, the later Marquise de Monceaux, that for a long time was not required to be as large? In an entirely similar case, we see that the Chateau at Verneuil-sur-Oise,[870] which was erected as a private chateau of Philippe de Boulainvilliers and the Duke de Nemours, was beautified by Henry IV, and sufficied for mademoiselle d'Entragues, the new Marquise de Verneuil, to whom he gave the chateau, as he had given Monceaux to Gabrielle d'Estrees.

Note 869. In the index to the last volume of the Comptes des Batiments du Roi, there is in the year 1593 "other expenditure for the Chateau of Monceaux". See the Comptes des Batiments etc. Vol. 1. p. 44.

Note 870. See Art. 160.

Such an assumption is so improbable, that it cannot come under serious consideration, and so much the less, when already in 1594 Henry had the chateau arranged for Gabrielle, hunted there with her on March 17, 1595, was reconciled there with Mayenne in Jan., 1596, and in April, 1599, the inventory of Monceaux was taken after the death of Gabrielle. From this may it be seen, that it was constantly occupied at that time, and that consequently a rebuilding of the chateau is not to be thought of at all, while considerable decorative works or

[illegible] would be very necessary after the religious wars.

Maximilian's mere conduct of the Colonial minister Colbert in the [illegible] of Maria Theresia by Saldoma to convey to be absolutely a large descriptiveness of a country gentleman, and is merely connectible with the works of Dinier, that the connectation and monogram of Maria were connected with the original sanitorium, and has since been proven to be entirely emotional.

Therefore the original centers represented in Fig. 113 was begun by Dahering in 1847, and the building was already occupied in 1853.

Quite this study had already been sent to the printer, it became possible for me on July 27. 1903, in company with M. Dinier, to examine the ruins of Wolkenau. At the location a [illegible] Dinier gave up the opinion mentioned. Until this day the ownership of the ornament has never been quite completed. At the one remaining doorway in the court and even at the main doorway of the same, as well as the side doorway, are a series of medium merely set upon corses and without facing.

The nursery pavilion long stood free on its four sides. Only later was it connected by the galleries on the ground floor, with recessed terraces, with the side wings, and at the same time with these additions, which are clearly recognized, [illegible] Maria is partial cause. Nothing could more clearly prove the earlier erection of the centers of Gabreiche.

Qes. Architect of the Lindsen.

It is not to be denied, that if the name of De L'Orme and of Da Cascan were connected the one of P-Lindsen, so to speak, an apparent identification existed for this, and that among P Lesson architects, the building and other circumstances must first have drawn attention to these two men.

[illegible]

[illegible] since in which he speaks of Wolkenau, and consequently if one had no starting point whatever for writing and thinking of this act, then would one be really in condition to ask himself, whether he did not then make remarkable allusions to an architectural masterpiece, of which he was the creator. But whose-

improvements might be very necessary after the religious wars.

Likewise a mere bonding of the colossal pilaster order in the time of Maria de Medici by Salomon de Brosse to be scarcely a later beautifying of a country chateau, and is hardly compatible with the words of Dimier, that the ornamentation and monogram of Maria were connected with the original ashlar bond, and has since been proved to be entirely excluded.

Therefore the principal chateau represented in Fig. 116 was begun by Catherine in 1547, and the building was already occupied in 1555.

After this study had already been sent to the printer, it became possible for me on July 27, 1900, in company with H. Dimier, to examine the ruins of Mongeaux. At the locality a we found a complete confirmation of all assumptions accepted here and Dimier gave up the opinion mentioned. Until this day the carving of the ornament has never been quite completed. At the two remaining doorways in the court and even at the main doorway of the same, as well as the side doorway, are a series of ashlars merely set with bosses and without facing.

The gateway pavilion long stood free at its four sides. Only later was it connected by the galleries on the ground floor, which suported terraces, with the side wings, and at the same time with these additions, which are clearly recognized, was the facing cut of the gate pavilion and the monogram of Maria de Medici carved. Nothing could more plainly prove the earlier erection of the chateau of Catherine.

548. Architect of the Chateau.

It is not to be denied, that if the names of De l'Orme and of Du Cerceau came beneath the pen of Palustre, so to speak, an apparent justification existed for this, and that among F French architects, the building and other circumstances must first have drawn attention to there two men.

549. Reasonssagainst Philibert. De l'Orme.

Were all the writings of De l'Orme lost except the few passages in which he speaks of Monceaux, and consequently if one had no starting point whatever for writing and thinking of his art, then would one be really in condition to ask himself, whether he did not then make imperfect allusions to an architectural undertaking, of which he was the creator. But whoe-

whoever is acquainted with his character and his mode of writing will soon pass to the opposite conviction.

We have already examined the question, whether the House f for ball-play in Monceaux might have been for De l'Orme the occasion for works for the queen in this Chateau,[871] and adopted a decided denial of this assumption. We must now examine whether the words of De l'Orme indicate or admit of the conclusion of the building of the chateau by himself.

Note 871. See the Section on the invention of his system of roof construction.

The words of De l'Orme in the Memoire expressed in language otherwise hard to understand, are actually so distorted in a way relating to Monceaux, that the true sense does not at once appear.

Near the end of the long enumeration of repairs, completions and of new buildings, by which De l'Orme was busied at different places during an activity of many years and until his loss of favor, he also now refers to the work connected with Monceaux, and in order to designate in what this consisted, he writes the following.

In Moussseau, for the queen mother, which is the reason that I found the design for the ball-play house in the domain of carpentry, that she wished to have covered, where I had drawn so many pretty designs; but Monseigneur de Nevers and others deprived me of many beautiful undertakings and were q quite sullen, because my said lady would build.[872]

Note 872. See the Memoir printed by Berty in Les Grands Architectes Francais etc. p. 56.

If one accurately judges the words of this passage, and compares them with the mode of expression employed by De l'Orme in reference to other places, at which he was employed, especially with the passage directly preceding and referring to St. Leger, in which he carefully distinguishes between what he had done in new buildings and to already existing works; further comparing the words with the passage relating to Anet, that directly follows the one on Monceaux, so that by the pleasure with which De l'Orme is accustomed to speak of his works, one may here conclude with absolute certainty, that he, De l'Orme, was not the master and builder of Chateau Monceaux.

He never says here as elsewhere, "I made", "I had made", or "I did not have made".

If one would also refer to the passage; "then when I have drawn so many beautiful designs" to projects, that De l'Orme had prepared bepore the moment here under consideration, when the queen desired the ball-play House to be roofed, then those "beautiful undertakings" (as De l'Orme himself says), were lost to him through the interference of M. de Nevers and others. These designs for Monceaux, werefore executed neither by De l'Orme nor by others in Monceaux. But even the obscure s statement in this passage contradicts any such extension of his meaning, in which the "there where I had drawn so many pretty designs" relates to the then existing game of pell-mell and the invention of his system of roof construction and not to Monceaux in, general, which stands at the beginning of the passage.

Thus it results from even the Memoire of De l'Orme, that t the entire connection of him with the private chateau of the queen in Monceaux consisted in proposing spirited designs for the roof trusses of an already existing ball-play house not by him, -- designs that were never adopted.

One cannot then adhere to Palustre, when he asserts, that Berty's decision was erroneous, that De l'Orme had nothink to do with the erection of the Chateau at Monceaux.

But the second passage, where De l'Orme speaks of the invention of his system of trusses and of Monceaux, permits the c correctness of our perception and that of Berty to appear without any doubt whatever. [873]

Note 873. The passage is taken from De l'Orme's Nouvelles Inventions, and is printed in Berty's Grands Architectes Francais, p. 37. It runs:-- "Some time afterwards, the queen mother (she was not such then) thought how to cover a game of pell-mell at her Chateau of Monceaux, to give pleasure and c contentment to the king. And seeing that such a great sum of money was demanded from her, she caused me to speak of this invention; and the said lady was the cause, that I desired to try it there; then desiring greatly to render her my humble service. Then I made the test at the Chateau of La Muette etc".

If he had been the architect of the queen and of her Chateau

at Monceaux, would De l'Orme have expressed himself as follows:-- "And seeing that such a great sum was required from her for the covering of her house for ball-play", would he ever have used the word "one", if he were himself the architect of the queen? Why did he then so strongly desire to be enabled to render her very humble service, if he were already in her service and were her architect? Why was the queen the sole reason, that he wished to test his invention, and why did he make the first trial of it on Chateau La Muette and not on t the ball-play house of the queen at Monceaux, if he were her architect and that of her private chateau? And after he had successfully completed this experiment in La Muette, why was his system never employed by him on this pell-mell of the queen in Monceaux, which he so much desired to cover, if he had been its architect? Why is it that king Henry II, who as a reply to the success of his system, commanded De l'Orme to w write a book thereon, his Nouvelles Inventions? Finally, why does the loquacious De l'Orme know nothing else to tell of his assumed architectural employment at Chateau Monceaux, excepting of his wish to do something there? This silence is the more striking, since Philibert De l'Orme later, when he finally became architect of the Tuileries, whose authorship, so to speak, he ascribed to the queen and said, that he designed scarcely any member or any ornament, without having received from the queen the exact suggestion for the same.

The answer to all these "whys" is simply this, that De l'Orme was not even the architect of Catherine, when she built h her private chateau in Monceaux. And why was not De l'Orme royal architect in this case? Doubtless because the suffering Italian spouse of the king, in this case so much the more preferred to select her famous countryman Primaticcio, when De l'Orme at the command of the king was the personal architect of the rival of Catherine, Diana de Poitiers, at Anet and Limours. [874]

Note 874. Lhuillier, whose name we now use recultantly, w wrote, that he likewise at first believed in the authorship of De l'Orme, but he added thereto; "he himself undeceives us". In none of the royal patents, that mention the buildings placed under charge of De l'Orme, is found the name of Monceaux,

Inland, because it was a monitor of the season.

[illegible] *apparent* [illegible] *not* [illegible].

The source master, that might perhaps be conjectured, is Du Cerceau the former. The reasons constituting the tenuity of this possibility are certain style affinities and further, the fact, that his son Jacques II passes for the architect of Henry IV, who completed the château (or even rebuilt it), and a other has Jean Baimond de Rosses carried on the work. The latter has a member of Jacques II and at the same time a grandson of Jacques I. This succession of two responsabuts of this latter, according to the ancestors of the time, might lend some justification to the conjecture, that Jacques I was his master of the Ouvrage.

[illegible] *between* the *Petite* pavilion of Monceaux and that of Du Cerceau in his second project for Chenon Vennell-sur-Dise on the one hand, and on the other the project of the same master for the petite pavilion of Charlevoi, which we have discovered in Turin. [illegible] One might almost think of three works of a single [illegible].

Note 270. We have illustrated it in Les Du Cerceau. Pl. [illegible]. p. 92.

Palustre also writes (1909), that the general design recalls the time of Vennell-sur-Dise; he believes that the great [illegible] pavilion is of the time of Henry IV, and that the style of Jacques Androuet Du Cerceau II, who in "1604 was entrusted with the construction of the [illegible] of the Tuileries". The [illegible] characteristic of his master.

Note 271. Palustre, L. La Renaissance en France. Vol. I. p. 166.

On the other side, Palustre rejects the views of Poisson, from the [illegible] should be due to Salomon de Brosse, whose name figures on a stone in 1614, when he was called to succeed his uncle Jacques Du Cerceau (II). Palustre emphasizes the contradictions of Lance, who in his Dictionnaire des Architectes also assigns to le Brosse the authorship of the château, although he had written in reference to Androuet Du Cerceau, that Henry IV entrusted to him the building of this château for a

indeed, because it was a building of the queen.

550. Apparent Grounds for Du Cerceau.

The second master, that might perhaps be considered, is Du Cerceau the father. The reasons permitting the thought of t this possibility are certain style affinities and further, the fact, that his son Jacques II passes for the architect of Henry II, who completed the chateau (or even rebuilt it), and a after his death Salamon de Brosse carried on the work. The latter was a nephew of Jacques II and at the same time a grandson of Jacques I. This succession of two descendants of t the latter, according to the customs of the time, might lend some justification to the conjecture, that Jacques I was the creator of the Chateau.

It would be difficult to not believe in a certain affinity between the gate pavilion of Monceaux and that of Du Cerceau in his second project for Chateau Vernueil-sur-Oise on the one hand, and on the other the project of the same master for the gate pavilion of Charleval, which we have discovered in Paris.[875] One might almost think of three works of a single master.

Note 875. We have illustrated it in Les Du Cerceau. Figs. 47. p. 93.

Palustre also writes (1879), that the general design recalls that of Vernueil-sur-Oise; he believes that the great gate pavilion is of the time of Henry II, and recalls the style of Jacques Androuet Du Cerceau II, who in "1602 was entrusted with the continuation of the erection of the Tuileries". The colossal order, that we further see executed in Monceaux, may be characteristic of this master.[876]

Note 876. Palustre, L. La Renaissance en France. Vol. 1. p. 166.

On the other side, Palustre rejects the views of Poirson, that the Chateau is due to Salomon de Brosse, whose name first occurs there in 1614, when he was called to succeed his uncle Jacques Du Cerceau (II). Palustre emphasizes the contradictions of Lance, who in his Dictionnaire des Architectes also assigns to de Brosse the authorship of the chateau, after he had written in reference to Baptiste Du Cerceau, that Henry IV entrusted to him the building of this chateau for G

Gabrielle d'Estrees. 877

Note 877. When Lance wrote this, it was not yet known that Baptiste had already died in 1590.

551. Reasons against Du Cerceau.

The reasons that exclued Du Cerceau from the authorship of this chateau result from the following circumstances.

Let us for a moment assume that Du Cerceau may have been t the master of the Chateau of Monceaux. He must then have commenced it in 1547 or 1549, and would hardly have found time, to have maintained at the same time his studio (officina) of copper engraving in Orleans in 1550, as well as to engrave a and publish there in the same year his so-called Petites Arabesques". With the then existing custom of artists, he would still less have dedicated these arabesques simply to"the Reader", but to the queen, in whose service he would have been, just as in 1566 he dedicated his "Livre de Grotesques" to the duchess of Ferrasa, Renee de France, into whose service he h had been taken at that time. But Du Cerceau published in 1549 his "Arcs", in 1550 his "Temples and XII Fragmenta Structurae veteris", and further in 1551, the "Venustissimae Optices", all in Orleans and dedicated to "the reader".

One might reply thereto, that neither in the dedication of the "Plus Excellents Bastiments de France" to the queen nor in the text to Charleval therein is to be found any allusion to the fact, that Du Cerceau and also his son Baptiste were the architects of this royal chateau. On the other hand it is to be noted, that at least the work is dedicated to the queen, while the first work of Du Cerceau dates from 1559, that is dedicated to a member of the royal house. It is "Le Livre d'Architecture contenant 50 Batiments," dedicated to henry II. He does this on account of the honor done him several years earlier, that the king apparently with satisfaction had examined some other plans and views of buildings, that Du Cerceau had published. From this may it be concluded with certainty, that if Du Cerceau had been the architect and builder of such an important chateau as that of the queen at Monceaux, he would have expressed himself otherwise, and not have referred to such an unimportant fact.

But just in the first years of the building of the Chateau

of Monceaux, we see Du Cerceau so busied as engraver and publisher in Orleans, that this alone would hinder regarding him as architect of Monceaux. Further his "Compositions d'Architecture" was likewise engraved in 1551 in Orleans, and shows that then his architectural ideal did not follow the style of Monceaux.

One indeed now finds in Du Cerceau a mention of the Chateau of Monmeaux, to which we shall here return, in order to prevent any misunderstanding of the same.

From the words of Du Cerceau in the dedication of his "Livre de Groteuques" to Renee de France in the year 1566, we learn that the compositions therein contained came from three sources. He writes:-- "Parts of which I have taken from Monceaux, a notable strong place, some are from Fontainebleau, and others are my own invention". [878]

Note 878. The words of this dedication are contained in o only two copies, but we have printed them in "Les Du Cerceau" p. 335.

Had the grotesques in Monceau then have been of Du Cerceau's designing, he would not have distinguished those in Monceaux from his own in this manner.

Certainly Du Cerceau was acquainted with the architect of the Chateau and the internal decoration by Primaticcio. But one must then admit, that in 1560 he was deprived of his office by the appointment of Primaticcio. Why in this case did Du Cerceau take examples from a building and from a master, who would for him have been connected with the most painful recollections?

All these facts indeed make it justifiable to exclude Jacques Du Cerceau I as a possible architect of Mongeaux in just as decisive a manner as De l'Orme.

552. Reasons against other Masters.

To think of Jean Bullant is forbidden by a series of decisive facts. In the year 1547 he was only about 22 years old. Further he was the personal architect of the Constable de Montmorency, of whom H. Martin writes, that he was even more hated by the queen than was Diana de Poitiers, since he had so greatly aided in separating the king from herself.

Note 879. Anthyme-Saint-Paul in Planat. Vol. 6, p. 373. In

reference to the buildings on which Dufour's original c[illegible] and order, there is old; perhaps Jacques.

Could he have detected his two works on geometry to t[illegible] the Montpellier, Tuscer and von (Ger. 1669), if he had been alone [illegible] the architect of the quasar?

Is it possible that the quasar waited until after the death of De l'Orme and of Primaticcio [illegible] to construe Jean Bullant as her architect, and to confer on him the office of conducting [illegible] by De l'Orme, if already in 1547 he was building her Chateau of Anet, and had charge of it until 1564?

In the same merit found in the writings of Serlio, by his silence concerning Mucsam and by his complaints of his inferiority in which he was left, his subordinate is likewise curiously evident.

Finally, from everything said here in the Notes on Jean Goujon and Pierre Lescot, these masters can just as likely be considered. Certainly not [illegible] on account of his dwelling assessments from the year 1544. (p. 140).

For Lescot it could be met as notable, why he would have been removed in 1550 from serving in the direction of this chateau, or have been placed under the lead of Primaticcio. His condition after 1548 was too high and exceptional, for in the appointment of De l'Orme and of Primaticcio as superintendents, it was always assert, that the building of the Louvre and Lescot were not concerned in this appointment.

[illegible]. The building was by an Inferior Master.

Added commentaries our opinions to M. Quatre, that by the elimination of the five great French architects, the probability that Primaticcio was the author of the chateau was much amounted, this careful investigator called our attention to the possibility, that perhaps finally for this nuanced country chateau, remaining might have taken an entirely different architect, as supposes to have been the case with Gilles le Breton at the Castles of Fontainebleau.

However we may appreciate the Foreignet of Dimier, such a hypothesis is baseless here, when it is determined -- and we have proved this -- that the chateau with the original plaster order was indeed Delorme's building of 1547.

An entire series of architectural as well as moral reasons

reference to the buildings on which Bullant employed a colossal order, there is added; perhaps Monceaux.

Would he have dedicated his two works on architecture to t the Montmorencys, father and son (Art. 146), if he had been since 1547 the architect of the queen?

Is it probable that the queen waited until after the deaths of De l'Orme and of Primaticcio [880] to choose Jean Bullant as her architect, and to confer on him the office of controller lost by De l'Orme, if already in 1547 he was building her Chateau of Monceaux, and had charge of it until 1560?

In the same spirit found in the writings of Serlio, by his silence concerning Monceaux and by his complaints of the inactivity in which he was left, his authorship is likewise entirely excluded.

Finally, from everything said here in the Notes on Jean Goujon and Pierre Lescot, these masters can just as little be c considered. Certainly not Goujon on account of his Huguenot antecedents from the year 1542.(Art. 140).

For Lescot it would be just as unintelligible, why he would have been removed in 1560 from activity in the direction of this chateau,or have been placed under the lead of Primaticccio. His position after 1546 was too high and exceptional, for in the appointment of De l'Orme and of Primaticcio as superintendents, it was always stated, that the building of the Louvre and Lescot were not considered in this appointment.

553. The Building was by an Important Master.

After communicating our opinions to M. Dimier, that by this elimination of the five great French architects, the probability that Primaticcio was the author of the chateau was much enhanced, this careful investigator called out attention to the possibility, that perhaps finally for this distant country cnateau, gathering might have taken an entirely obscure a architect, as appears to have been the case with Gilles le Breton at the Chateau of Fontainebleau.

However we may appreciate the foresight of Dimier, such a thought is baseless here, when it is determined -- and we have proved this -- that the chateau with the colossal pilaster order was indeed Catherine's building of 1547.

An entire series of architectural as well as moral reasons

qualies the occupation of M. Drouin. The actrices and co-
ashor of Jocasta was no French counter like Gilles la Brenn,
but an Italian who in Vaucaux entered into conspiracy in
the very latter days of the Roman Empire, mistress
of Italy, with Mazzinnaccio, so to speak.

The evidence in the year 1947 of a corporal order on a sec-
ret building was just as great as evidence for Tacy itself as
for Jocasta, and therefore requires corroborative evidence.

Sol. Mercy and Innocence of the Fascism.

For a correct determination of the circumstances, the follow-
ing should not be forgotten.

Vaucaux was a conspiracy, a contrast and a protest.

Even in the year itself in which Marcelle Jocasta queen, a
she began Vaucaux in opposition to Ajet, the obsession of
the queen in opposition to that of the mistress, a process of
Jocasta against Diana de Poitiers. It was at the same time
a conspiracy between Italian art and its blossoming French de-
[illegible]

Note 880. See Art. 114.

the words of Henry Bertin:-- "Diane had wounded the throne with her lover, and the legitimate wife, Catherine de Medici, [illegible] author of a [illegible] of Fort, [illegible]."

Henry II had a magnificent Chasseur of Anet built for Diana by Philibert de l'Orme, and her motto he had already borne as Dauphin.

Note 882. The crescent moon of Diana with the motto:-- "I [illegible] when I fill out the entire one".

Never could the thoughts of the Chevalier mite now so queen fail for this purpose on Philibert de l'Orme, the architect of her rival and of her faithless husband. The eye of the Italian lady was directed to one of her chalcedony counterpoises, who stood at the head of the Italian masters in Jocasquelsen. But the designer of the Mahin at the same time looked fraternal and still nearer. From Rome the fame of Michelangelo as the greatest architect of the time commenced to permeate Ur-[illegible] the Italian, either [illegible] as a the first painter and sculptor.

excludes the supposition of M. Dimier. The architect and creator of Monceaux was no French bungler like Gilles le Breton, but an architect who in Monceaux entered into competition with the very latest creations of the greatest living masters of Italy, with Michelangelo, so to speak.

The existence in the year 1547 of a colossal order on a secular building was just as great an event for Italy itself as for France, and therefore deserves complete attention.

554. Nature and Importance of the Problem.

For a correct determination of the circumstances, the following should not be forgotten.

Monceaux was a competition, a contrast and a protest!

Even in the year itself in which Catherine became queen, s she began Monceaux in opposition to Anet,[881] the chateau of the queen in opposition to that of the mistress, a protest of Catherine against Diana de Poitiess. It was at the same time a competition between Italian art and its blooming French daughter.

Note 880. See Art. 145.

Note 881. To better understand the situation, we refer to the words of Henry Martin:-- "Diana had ascended the throne with her lover, and the legitimate wife, Catherine de Medici, a queen of twenty six years, silently followed the triumphal chariot of a favorite of forty eight years.

Henry II had a magnificent Chateau of Anet built for Diana by Philibert De l'Orme, and her motto he had already borne as dauphin.[882]

Note 882. The crescent moon of Diana with the motto:-- "T "Then fill out the entire orb".

Never could the thoughts of the offended wife now as queen fall for this purpose on Philibert De l'Orme, the architect of her rival and of her faithless husband. The eye of the Italian lady was directed to one of her celebrated countrymen, who stood at the head of the Italian masters in Fontainebleau. But the daughter of the Medici at the same time looked farther and still higher. From Rome the fame of Michelangelo as the greatest architect of the time commenced to permeate throughout the world, after he had already been celebrated as t the first painter and sculptor.

The year previously he decided the design of the palaces on the Capitol, and in the succeeding one was entrusted to him the completion of the first church of Christendom. In both works Michelangelo returned to the use of a colossal order of pilasters; everyone must believe that he had introduced this new tendency.

Does not in this fact alone lie the explanation, why in the same year Catherine for the first time in France caused the arrangement of a colossal pilaster order on a secular building?

We have arrived at an epoch of the high Renaissance, in which at the court as well as under the great architects of France, men were exactly at the same advancement as the great events in the domain of art in Italy. That Francis I would gladly have had Michelangelo in France, and had even directly written to him once, then is it natural, that now one of the Medici on the French throne never lost sight of the course of her great countryman in Rome, whose life and works were so intimately connected with her family, nor remain unaffected by his new honors, his new works, and his new tendency, that appeared to be embodied in the colossal order, so to speak.

She would exhibit in her chateau in contrast to the just c commenced Louvre and Anet, what her countrymen could accomplish in France.

555. Evidence of Authorship of Primaticcio.

We shall collect together the facts so far determined.

1. For each of the five great French architects one or moreasons exist for finally excluding him from the authorship of the chateau.

2. The assumption that the architect might be merely an unknown and obscure master is excluded by the treatment of the chateau, novel for the time and epoch-making. One can only think of a master, who dared in the newest course of Michelangelo, to enter into competition with him, so to speak. The entire novelty of this treatment in France particularly requires one to think of an Italian.

We now compare these facts with afew questions.

How comes it, that two days -- only two days -- on July 12, 1559, after the death of Henry II, Philibert De l'Orme, the personal architect of the king and of Diana de Poitiers, was

of accession of her own sovereign, buildings and architectural works, the following must be said.

In order to a stable decree of issues, some international authority first called to exercise monarchical activity in a country. [illegible] Marie Antoinette, [illegible] fice was merely that of an architectural administrative control, overlaid with the power of issuing decrees without [illegible] strictly devoted to constitutional matters. There was in it a [illegible] Pierre Bassot as the designing of the Louvre, [illegible] it fell now in a twofold degree, i.e., for the buildings of the right and of the queen.

Now in the hurry to depose the architects of her royal rival is not to be seen the direct result of the long [illegible] of her royal [illegible].

[illegible] at the [illegible] of [illegible], [illegible] l'Opéra has vicomte of the architect of the one

supplanted in the supervision of all royal buildings by Primaticcio?

Further, how comes it that on Jan. 20, 1559 (1560, new style), six months later,[883] Catherine likewise entrusts the supervision of her private buildings [884] to this same Primaticcio, in which was included that of Monceaux?

Note 883. Because page 162 omitted to state, that on Jan. 21, 1559, is actually 1560 of the new style, the sequence there appears erroneously reversed.

Note 884. See the text published by Boislisle, A. de in M Memoires de l"Histoire de Paris etc. Vol. 3 (1876). p. 243 et seq. Boislisle further writes:-- "Catherine had around her an administration really equal to that of the king himself," p. 243. "The building service was required on a no less scale". p. 254. He further refers to Chevalier, Abbe C. Dettes et creanciers de la royne-mere Catherine de Medoci, 1862; also to the Histoire de Chenonceaux by the same author, 1858.

For the latter appointment by the queen, "M. Francisque de Primadicis, Abbot of S. Martin de Troyes," to the same office of supervision of her own chateaus, buildings and architectural works, the following must be said.

It would be a gross error to assume, that Primaticcio was thereby first called to exercise architectural activity in t the Chateau of Monceaux, and that he consequently could not have been the architect thereof from 1547. His later new office was merely that of an architectural administrative control, oversight with the power of issuing payment vouchers. This office itself was not that of an architect, and it was chiefly devoted to nontechnical matters. There was in it a mark of confidence, which for the first time was given to the architects Pierre Lescot at the beginning of the Louvre, and then to Philibert De l'Orme; Primaticcio is the third to whom it fell now in a twofold degree, i.e., for the buildings of the king and of the queen.

Now in the haste to depose the architects of her hated rival is not to be seen the clear result of the long humiliation of the invalid queen?

Is there not to be seen in the choice of Primaticcio, the head of the school of Fontainebleau, as the successor of De l'Orme the victory of the architect of the chateau of the le-

legitimate queen over the architects of the chateau of the c mistress?

On one part we are convinced, that this was the case, and that the connection of thes facts is even a more certain proof, that Primaticcio was the architect of the Chateau of Monceaux, and that none other than he could have been such under the given conditions.

556. Results of the Authorship of Primaticcio.

By this evidence and this decision many other events of the time come into a clearer light.

First of all are explained the words of the king in the patent of appointment of Primaticcio, that on July 12, 1559, two days after the death of Henry II, reference being made to his "great experience in the art of architecture, of which he has on several occasions made good proofs by various buildings,[885] for entrusting to him the office of having the oversight and entire supervision of the conduct of his buildings".

Note 885. See what is stated in Art. 168, as well as the sources mentioned in Note 881.

557. Influence of Monceaux on Du Cerceau.

Further the similarity of the style of Monceaux to that of Du Cerceau can be explained. The proof given, that the plan and treatment of the chateau as represented in Fig. 116 is that of 1547, has the important fact as a sequence, that the important influence exerted by this building on those of Du Cerceau and of de Brosse, may be explained. Such an influence does not proceed from the work of a bungler. The portions of Fontainebleau, that are the work of Gilles le Breton, never have exercised any influence on anyone.

Instead of the design of Du Cerceau for Vernueil having influenced Monceaux, it is the reverse with the school of Catherine and Primaticcio, that influenced Du Cerceau, de Brosse and Verneuil, and also doubtless the grand project of a Chateau for the son of Cathbrine, Charles IX, at Charleval.(See Figs. 119, 120, 132, 232).

In any case Du Cerceau was acquainted with the chateau of the queen, since he states that he took from thence a series of grotesques for his book. And if he took these only from thence and from Fontainebleau, he did this, because he esteemed

[illegible] are [illegible]. They are in a similar style, and one must accordingly go back the more reluctantly towards as having originated under Polycrates's [illegible], as after 1600 the observation of all modifications of one canon ceased to [illegible].

Thus in South and Ancient Architecture, but even as the [illegible] place[illegible] him, the exterior of the [illegible] of the [illegible] an important influence on the style [illegible] of Du Cerceau, even when the [illegible] were not [illegible] from the [illegible]. The [illegible] in Du Cerceau frequently and [illegible] from the [illegible] drawings of the [illegible] portions, are [illegible] for his work.

The [illegible] developed by Polycrates in turn [illegible] better [illegible] even greater, which we see [illegible] in the [illegible] of the Palaces of the Valois [illegible].

3. Instances of the High Renaissance.

[illegible]. Examples in Quantity.

As in [illegible] and [illegible] in Italy, one may [illegible] see in France a number of examples, in which the [illegible] a sort of [illegible] place [illegible] [illegible] and the ordinary arrangement. (See Figs. 3, 11, 182, 183, [illegible] and 330).

In the small Chateau at Chantilly [illegible] in Figs. 117, [illegible] mid-height of the roof windows, which [illegible] the [illegible] is, the [illegible] still makes a [illegible] impression, [illegible] to depend only on the good [illegible] of the [illegible].

Note 238. *Jean du Cerceau. Les plus Excellents Bastiments de France*, etc. Vol. 2.

[illegible]. Examples on Purposes.

Also on some [illegible] one finds orders, that have a similar [illegible] [illegible]. In regard to the figures of the [illegible] Chateau at St. Florentin, Fig. 188; 3. Hospital at Angers, Fig. [illegible]; 2. Chinis, Fig. [illegible]; one [illegible] at Anet, Fig. 189, [illegible]. [illegible] in [illegible] (Fig. [illegible]).

[illegible]. Under in [illegible].

One of the most important examples of this time is Jean de

them as best. They are in a similar style, and one must accordingly so much the more regard Monceaux as having originated under Primaticcio's lead, as after 1560 the supervision of all buildings of the queen passed to him.

Thus it would not appear surprising, that even as the interior pleased him, the exterior of the chateau of the queen exerted an important influence on the style tendency of Du Cerceau, even when the ornaments were not chiseled from the booes. For here as elsewhere Du Cerceau frequently had knowledge from the original drawings of the unexecuted portions, and engraved the same for his works.

The mastery developed by Primaticcio in this chateau style better explains the perhaps even greater, which we see him develop in the domed structure of the Mausoleum of the Valois at S. Denis. One aids in explaining the other.

3. Examples of the High Renaissance.

558. Example in Chantilly.

As in the time of Bramante and Raphael in Italy, one may l likewise see in France a number of examples, in which the order occupies a sort of intermediate place between the colossal and the ordinary arrangement. (See Figs. 5, 11, 152, 161, 163, 309, 318, 324, 325, and the rear portions of Figs. 329 and 336).

In the small Chateau at Chantilly represented in Figs. 117, 886 318 and 336, Jean Bullant has extended his order to the mid-height of the roof windows, which intersect the entablature in anything but a commendable manner. If in spite of this, the building still makes a partially pleasing impression, this is based only on the good treatment of the details.

Note 886. From Du Cerceau. Les plus Excellents Bastiments de France. etc. Vol. 2.

559. Examples on Churches.

Also on some churches are found orders, that have a similar kind of intermediate size. We refer to the facades of the C Church at S. Florentin, Fig. 162; S. Clotilde at Andelys, Fig. 162; S. Calais, Fig. 152; the Tomb Chapel at Anet, Fig. 159, and the Church of S. Nizier at Lyons, Fig. 161.

560. Hotel de Lamoignon.

One of the most important examples of this time is Hotel de

Association in the Jardin de Flore. It was begun by Diane de Poitiers, duchess of Bourbon, natural daughter of Henry I and of Diane of Poitiers.[322] It was completed by her nephew, Henri de Bourbon, Prince de Condé, who had presented it to the Jesuits. Its destruction of it in Vig. 113.[323]

Note 322. She was born in 1538 (died 1619), married in 1553 to de Bourbon-Condé (1523-1579). She passed for the daughter of Philippe des Ours, a Protestant from Tours.

Note 323. From Gallet, M. Ens. d'architecture, Vol. 3, Pl. 53.

We do not know exactly in what year occurred the beginning of the building, but it was between 1555 and 1570, then at a time when Diane was married to François de Bourbon-Condé. This perhaps permits an influence of the two minions over each other to the pleasure because this building.

It seems to avoid the difficulty, that the high embankment of a colossal order frequently produces, instead of breaking it up, man frequently attached this room into the embankment.

The embankment with merely the mouldings and cornice, and it could have stood between pilasters.

301. Examples with De L'Orme.

See illustration at this Jardin [illegible] page 292 of his "Architecture".

De L'Orme gives us here a building with a colossal order, [illegible] like [illegible] pasteboard of a roof story forest like an [illegible] de [illegible] out high into the embankment.

Lamoignon in the Marais at Paris. It was begun by Diana of France, duchess of Angouleme, a natural daughter of Henry II and of Diana of Poitiers.[887] It was completed by her nephew, Charles de Valois, to whom she bequeathed it. We give a representation of it in Fig. 118.[888]

Note 887. She was born in 1537 (died 1619), married in 1558 Horatio Farnese, who died in the same year, and later Francois de Montmorency (1539-1579). She passed for the daughter of Philippe des Duc, a Piedmontese from Coni.

Note 888. From Calliat. V. Enc. d'Architecture. Vol. 6. Pl. 55.

We do not know accurately in what year occurred the beginning of the building. According to the style, it must be between 1555 and 1570, thus at a time when Diana was married to Francois de Montmorency. This perhaps permits an influence of Jean Bullant to be considered, who was architect of the l latter, as well as earlier that of the Constable. The treatment of the details is still chiefly severe. The proportions of the two windows over each other to the pilasters perhaps allow consideration of an influence of Chateau Monceaux upon this building.

In order to avoid the difficulty, that the high entablature of a colossal order frequently produced, instead of breaking the architrave and frieze by a window as shown by Figs. 119 to 123, men frequently extended this down into the entablature on the architrave.

The architect of Monceaux had aided himself by composing t the entablature with merely the architrave and cornice, and it could thus extend through unbroken.

561. Examples with De l'Orme.

The subdivision of this facade exhibits a certain relationship with those of Philibert de l'Orme, that he represents on page 252 of his "Architecture".

De l'Orme gives us here a building with a colossal order, that with its pedestal comprises two stories and the kitchens placed in the cellar etc., while the entablature forms the p parapet of a roof story formed like an attic.[889] He thereby avoids carefully the frightful arrangement of windows, that cut high into the entablature.

889. Architecture. Book 8. Chap. 16. p. 252.

The words of Del'Orme in reference to this facade deserve to be emphasized here, since they exhibit his opinion of their arrangement, and at the same time prove, that this was not customary in his time.

De l'Orme says on page 271, that he composed this facade in order to present the contrary of what was usually done. He does not blame the custom of giving to each story its order, but he adds thereto:-- the facades of the wings would have much greater dignity, more appearance and beauty, if instead of two stories, where are used two orders, such as Doric and Ionic, if you made but one of them, that in such an order of columns as you will.

De l'Orme further placed a colossal Corinthian order on a triumphal gateway, that he arranged in the year 1559 for a hall of triumph (festal decoration ?), a triumph, which as he writes, was soon thereafter transformed into confusion and m misfortune.[890] Its motive was essentially that of Bramante's arched bay in the interior of S. Peter at Rome.

Note 890. Is indeed the tournament intended, where Henry II was mortally wounded (?)-- See his Architecture. Book 8. Chap. 11. p. 247.

Reference has already been made to the influence of Monceaux upon Du Cerceau; we here add the following to this.

In the unexecuted project for the Chateau of Verneuil-sur-Oise, which Du Cerceau prepared for the second owner of this chateau, the duke de Nemours, the circular pavilion alone on the entire chateau has a columnar order of fluted Corinthian half columns. They are arranged on the system of the rhythmic bay in four wide and four narrow intervals.[891]

Note 891. Illustrated in our monograph:-- Les Du Cerceau etc. Fig. 41. p. 84.

In Du Cerceau may be seen the design for an ideal chateau, in which the angles of each mass of the building are formed by Corinthian palasters, that extend through three stories.[892] Thus they justify the French name of "Ordre colossal", (colossal order), and thereby recall the before mentioned study of Antonio da Sangallo for the facade of Palace Farnese. But we have now proved, that Du Cerceau found himself in Rome,

Reference must also be made here to the previously mentioned[1] of Jacques of the Gardens at la Tour d'Aigues (Fig. 18). If it [illegible] Fig. be compared on the one hand with the group of stud- [illegible] and on the other hand with the sculpture for that female, as it may be seen [illegible] that the architect of Chateau la Tour d'Aigues was also contemporary of the five great French architects,[398] and if it lay near Paris, the date of erection would be fixed between 1548 and 1570. Therefore the member may have just as well c [illegible] of classical history, and the profile and sculptures show a [illegible] be seen the influence of Orange.

Note 398. See page 128 et seq.

[illegible] Example with Jean Goujon.

[illegible] that have been already mentioned, the same exists in t [illegible] the corner on the left side, which is illustrated in Fig. 390. [illegible] the superadded ornament of a fluted Corinthian corbeled order of columns. It is not probable that these are much earlier than 1550, perhaps only about 1564.

Note 394. See Art. 146.

[illegible]

just as the enlargement of Palace Farnese had been decided,or shortly before, and further that he had copied the earlier p plan of that Palace.[893] But it is not thereby impossible, that he saw the study of Antonio's with a colossal order, and that he was also later much influenced by this idea.

Note 892. Illustrated in Les Du Cerceau. Fig. 115, p. 238.

Note 893. The same, p. 15, 26.

563. Example with Jean Bullant.

Among the additions of J. Bullant to the Chateau at Ecouen, [894] that have been already mentioned, the same exhibits in t the court on the left wing, which is illustrated in Fig. 320, the strangest treatment of a fluted Corinthian colossal order of columns. It is not probable that these are much earlier than 1560, perhaps only about 1564.

Note 894. See Art. 146.

Perhaps the columns on the "Hosannaire" in Moeze near Rochefort (Fig. 311) should likewise be regarded as a colossal order.

564. Chateau at La Tour d'Aigues.

Reference must also be made here to the previously mentioned facade of the Chateau at La Tour d'Aigues (Fig. 19). If t this Fig. be compared on the one hand with the group of studies for the facade of S. Peter, of which Fig. 18 and also Figs. 3, 4 and 5 of our monograph on the Du Cerceau are an echo, a and on the other hand with the studies for that facade, as m may be seen in my work on S. Peter's,[895] it becomes evident, that the architect of Chateau La Tour d'Aigues was also acquainted with these designs themselves or copies of the same.

Note 895. See Pl. 20, Figs. 1, 2, and Pl. 42, Fig. 3.

We know so much, that nothing is known of the architect of this chateau. Judging from photographs, it must be by a contemporary of the five great French architects,[896] and if it lay near Paris, the date of erection would be fixed between 1545 and 1570. Therefore the master may have just as well b been a Frenchman as an Italian. Entablature and pediment are of classical beauty, and the profile and sculptures show a t thorough study of the antique. In the trophies is perhaps to be seen the influence of Orange.

Note 896. See page 128 et seq.

Aside from the possibility, that the architect had received

directly in Italy the influence of one design for S. Peter, [illegible] Bernardino Matteo Fabri, [illegible] was to Prince San Giai in Avignon. [397]

Note 397. See Vasari, G. Vita di B. Peruzzi, Vol. 4, p. 5 [illegible].

Something in the Sala Ducale [illegible] of Ducaal from the end of the 15 in century.

d. Examples of the Late Renaissance and of the Time of Henry IV.

(30). Chaslevel.

It deserves our consideration, that on the only new chateau owned by Charles IX, namely that at Charlevel, the colossal [illegible] [398] among his arrangement, which Du Cerceau gave to the [illegible]

Note 398. From the same.

If one thinks of this great influence exerted by Catherine de Medici on her sons, one sees himself, whether Du Cerceau himself presented the colossal order of the chateau of Charlevel [illegible] or of Chenonceau, or whether the king or his mother had given [illegible] a colossal overlooks of Carnavine for the employment of the colossal order. It would then be possible, that this [illegible] angle on the exterior of S. Peter and on the two Palaces on the Capitol.

It suffices to compare the before mentioned arrangements of the outer court of Charlevel, fig. 180, with that of the Ma- [illegible] 182, to recognize a close connection between both palaces.

directly in Italy the influence of the design for S. Peter, such might also have come from Giovambattista Mariano Pelori, who was born in Siena in 1483 and was a pupil of Peruzzi, but went to France and died in Avignon. [897].

Note 897. See Vasari, G. Vita di B. Peruzzi. Vol. 4. p. 6 608, 609.

According to the Guide Joanne, this Chateau was the barony of Cental from the end of the 16 th century.

d. Examples of the Late Renaissance and of the Time of Henry IV.

565. Charleval.

It deserves our consideration, that on the only new chateau begun by Charles IX, namely that at Charleval, the colossal order should be employed in a very prominent way. Fig. 119 [898] shows the arrangement, which Du Cerceau gave to the exterior of the lower court. Fig. 120 [899] gives the composition of one of the facades of the lower court, without its being possible for me to state in which place this arrangement was to be found.

Note 898. From Du. Cerceau, J. Les plus Excellent Bastiments de France. Vol. 2.

Note 899. From the same.

If one thinks of the great influence exerted by Catherine de Medici on her sons, one asks himself, whether Du Cerceau himself prepared the colossal order of the chateau of Charles IX, since it was also found on the chateau of the queen mother at Monceaux, or whether the king or his mother had given to the architect an order for this, which would then express indeed a personal preference of Catherine for the employment of the colossal order. It would then be possible, that this preference might be referred to the use of the same by Michelangelo on the exterior of S. Peter and on the two Palaces on the Capitol.

It suffices to compare the before mentioned architecture of the outer court of Charleval, Fig. 120, with that of the western half of the gallery of the Louvre, Figs. 52, 121, [900] and 122, to recognize a close connection between both palaces. If one compares Fig. 120 and 121, it is difficult not to think of two works from the same source. Tese parts of the Lou-

Louvre were also frequently ascribed to Jacques Du Cerceau II, whose father and elder brother Baptiste were the masters of Charleval.

Note 900. From a drawing in S. Kensington Museum in London, in Berty, A. Topographie Historique de Vieux Paris, region of the Louvre and the Tuileries.

This similarity to Charleval was no less in the wing of the Tuileries, that on the North adjoined the Pavilion de Flore, Fig. 122.[901] In connection with the history of the erection of the Louvre, we shall return to this question.

Note 901. From Berty, A. The same.

If one considers Figs. 119 to 122 together, it becomes at least conceivable, that certain authors, like Palustre, were inclined to believe, that the colossal order was a stylistic peculiarity, so to speak, connected with the name Du Cerceau.

566. House of Pierre at Toulouse.

The facade of the Hotel or House of Pierre at Toulouse is a composition of much character and exhibits the combination of Composite columns in the ground story as enclosing the double gateway, with the colossal pilaster order, that comprises 2 1/2 stories.

According to a courteous communication of Anthyme Saint-Paul, the facade of the House of Pierre dates from the second half of the reign of Henry IV. Its name therefore came from the fact, that until recently it was the only stone facade in Toulouse.[902] Dominique Bachelier passes for its architect.

Note 902. Some garlands remained as bosses and were but r recently carved during a restoration.

Above the ground story of the Tour de Cordowan near Bordeaux (Fig. 314) will also be found a colossal pilaster order.

e. Examples from the 17 th and 18 th centuries.

In the court of Chateau Monpipaux, Francois Levau employed a colossal order extended through the second and third stories.[903]

Note 903. Described from a representation in the Cabinet des Estampes in Paris. Vol. Hd, 205.

A colossal order, only partially executed and in combination with a small order, may be seen on Chateau Vaux-le-Vicomte, Fig. 241.

A different arrangement is shown by Chateau Le Rincy by the

[illegible] Fig. 199.

In Fig. 33 is given an example of the colossal order on se- [illegible] parts of the court of the old Chateau at Versailles, where it was only employed in the treatment of the angles.

In the designs for hotel facades in [illegible], Figs. 5 and 519, the two pilaster orders correspond to one story, connected with an entablature above it.

557. Examples on the Louvre.

In the Louvre, [illegible] introduced the colossal order on the pa- pavilion next the Seine. It comprises the ground story & and the first story above (Fig. 520). In all other [illegible] [illegible] France, [illegible] placed the same above the second story.

[illegible]

(Fig. 528). If we should so state, whether Perrault took this from Bernini, or whether the suggestion previously made by his broth-

[illegible]

the 18 th century for the palaces on the Place de la Concorde.

558. Examples on Places. (Squares).

In the common type for the houses of the circular Place des Victoires in Paris, there rises an Ionic pilaster [illegible] through two stories from the ground story, which [illegible]

[illegible]

The Place des Victoires was constructed after a drawing of Hardouin Mansart, according to a contract of Sept. [illegible] 1685. [illegible] was dedicated, the buildings were not yet completed.

Note 804. See Lance, A. Dictionnaire etc. Vol. 2. p.220.

The Place Vendome in Paris (earlier Louis-le-Grand), also by J. Hardouin Mansart commenced in 1685, shows the same arrangement and forms one of the most distinguished and correct applications of the colossal, here the Corinthian order. (Fig. 521). In spite of a uniquely conceived interruption of the series of pilasters by [illegible] with [illegible] columns and pediments, the [illegible] architect has not succeeded in avoiding a certain indifference of outline and proportions.

[illegible]

[illegible] have only a simple [illegible], or a

same architect Levau. Fig. 242.

In Fig. 58 is given an example of the colossal order on some parts of the court of the old Chateau at Versailles, where it was only employed in the treatment of the angles.

In the project for Hotel Jabach in Paris, Figs. 5 and 309, the two pilaster orders correspond to one story, connected with the mezzanine above it.

§67. Example on the Louvre.

It was Levau, who introduced the colossal order on his forer pavilion next the Seine. It comprised the ground story a and the first story above (Fig. 320). In his model for the main facade, Bernini placed the same above the ground story, as Perrault's also stands in the existing colonnade. (Fig. 228). I am unable to state, whether Perrault took this from Bernini, or whether the studies previously made by him already exhibited this arrangement. The latter was retained in the 18 th century for the palaces on the Place de la Concorde.

568. Examples on Places. (Squares).

In the common type for the houses of the circular Place des Victoires in Paris, there rises an Ionic pilaster order extending through two stories from the ground story, which exhibits arches without archivolts, and has plain courses with bosses without end joints. Above the entablature are dormer windows alternately covered by round and pointed arches.

The Place des Victoires was constructed after a drawing of Hardouin Mansard by Predot, according to a contract of Sept. 12, 1685. When on March 18, 1686, the statue of Louis XIV w was dedicated, the buildings were not yet completed.[904]

Note 904. See Lance, A. Dictionnaire etc. Vol. 2. p.226.

The Place Vendome in Paris (earlier Louis-le-Grand), that J. Hardouin Mansard commenced in 1685, shows the same elements and forms one of the most distinguished and correct applications of the colossal, here the Corinthian order.(Fig. 310). In spite of a properly conceived interruption of the series of pilasters by parts with half columns and pediments, the a architect has not succeeded in avoiding a certain impression of coldness and weariness.

Since the effect is based on the series of similar bays, t the roof windows should either have only a single type, or m

must differ by the alternation of two forms of greater diversity than there executed. Thus they disturb the repose, bring no animation, and are too large to remain unnoticed. It is one of the usual examples, in which the citizen and economical spirit of the French disturbs the monumental effect of their buildings, just where first of all the spirit of the m monarch, of the national power, or of the great nobleman should be prominent.

The Hotel-de-Ville at Nancy on the Place Stanislas by Here de Gorny (1752-1757), follows the same idea, but must be happier in proportions and more dignified, even if in the details it is somewhat dry in places. It forms a fortunate intermediate step between the Place Vendome and the palaces of Gabriel on the Place de la concorde in Paris.

On a chateau-like building of the Abbey of Premontre, of a about 1720, a single pilaster order extends through three high stories. Since its projection is small, and the width of the wall between the window openings and the pilasters almost equals the width of the latter, the effect is not so unfavorable and oppressive as might be expected. The plain architrave and the cornice are at most as high as the width of the pilaster.

Chapter 12. Rustication.

a. Position of the French in regard to Rustication.

569. Erroneous Views.

Among those, who live only in Paris and know modern France, there very easily arises the opinion, that rustication plays as good as no part in France. During the rule of Gothic, this was actually the case, and almost likewise during the early Renaissance. But if one gradually learns to know the little known monuments of the French Renaissance, he will then find, that rustication has played a very important and interesting part. Just the treatment of the rustication must be one of the phases by which certain sides of the characters of the French art of the Renaissance can best be recognized.

570. Contrast of Rustication and of Gothic.

The basal tendency of immobility because fast bedded horizontally, which is innate in rustication, as well as the character of "mechanical construction in horizontal courses by h human hands, forms the greatest conceivable contrast to the Gothic conception of all treatment of form. This is as the result of a force "growing vertically out of the earth", i.e. of organic and plant force. A rusticated substructure would have paralyzed the upward growth, have cut the source of life at the root. [905]

905. From the middle ages examples of rustication are found on the walls of Carcassonne, the two round towers of Gate S. Jean at Paris with diamond bosses, in case they were not added later, like those of the City Gate at Montreuil-Bellay, are to be mentioned. It is usually assumed, that rustication disappeared in France in the 14 th and 15 th centuries, to r reappear under Italian influences in the 16 th.

Semper, to whom is due a revival of rustication in middle Europe, has finely and strikingly expressed this:-- "In the Gothic style", he writes, [906] "the ashlar lost its decisive formal importance, even on the substructure".

Note 906. Semper, G. Der Stil etc. p. 346 n.

571. Relation to Rustication in Italy.

It may be partly connected with the entire neglect of rustication during the Gothic, that the Renaissance in France adhered pretty closely to its use in Italy. For clearing this

[illegible] from the usual [illegible], it is necessary to en-
[illegible] a new [illegible]. It will be recalled, when this adver-
[illegible] to Ilary [illegible] prevent [illegible] from encroaching in
their works [illegible] own [illegible] of [illegible] and of [illegible].

[illegible] would not force, but [illegible] in fairly two [illegible]
[illegible] of municipalities, the [illegible] and the [illegible] of [illegible].
[illegible] figures [illegible] or [illegible] of [illegible] with [illegible]
[illegible] or [illegible] combination with [illegible] of [illegible]
[illegible].

[illegible] Dragon [illegible], [illegible] agency occurs on [illegible]
[illegible]
[illegible] examples of it.

[illegible] seems to have originated from [illegible] in
[illegible] of L. B. Alberti and of Rossellino for the new
[illegible] of the Vatican, and it exercise two [illegible]. The f
[illegible] occurred in Florence by Alberti's Palazzo Rucellai
[illegible] Palazzo in Urbino; Bramante's [illegible]
[illegible]
[illegible]
[illegible], [illegible] with [illegible]
[illegible], [illegible] water, that it was [illegible]
[illegible] of the [illegible] water, that [illegible].
[illegible] of the Pierre [illegible].
[illegible] the Grand Ducal [illegible] was [illegible] increased,
[illegible]
[illegible]-making office. While in the first [illegible] only the [illegible]
[illegible] power and [illegible] [illegible] [illegible]
[illegible]
[illegible] canal [illegible] with [illegible] [illegible] [illegible].
[illegible] of Brunel himself on the [illegible] of the Arno and
[illegible]
[illegible]
[illegible] tendency to [illegible] of Sanovino, Giulio Ro-
[illegible], Tribolo, Ammannati, Tribolo, Vignola and
[illegible] to the [illegible] [illegible]. The [illegible]
[illegible]
[illegible]
[illegible]

[illegible] 27. Eg. Perrera (Lima in 1580) two compositions with

domain from the usual misunderstanding, it is necessary to establish a few facts. It will be recognized, that this adherence to Italy did not prevent the French from expressing in their works their own tendencies of feeling and of taste.

One should not forget, that there are in Italy two chief trends of rustication, the Tuscan and the Roman or Neo-Rustica. The former depends on the exclusive use of ashlars with bosses, the second on their combination with orders of pilasters or half columns.

The Tuscan variety, that already occurs on mediaeval palaces, disappears at about the end of the 18 th century. Palaces Pitti, Medici-Riccardi and Strozzi are the majestic and n noblest examples of it.

The Roman species appears to have originated about 1445 in the designs of L. B. Alberti and of Rossellino for the new building of the Vatican, and it exhibits two periods. The f first occurred in Florence by Alberti's Palace Rucellai and Rossellino's Palace in Pienza; Bramante's Palace Cancellaria and Palace Giraud in Rome is the last expression of it.

The second, for which we introduce the designation of Neo= Rustica, commenced with Bramante's Palace San Biagio in Via Giulia, of which Vasari wrote, that it was the most beautiful work of the rustic order, that had been seen. From this building essentially proceeds the French rustication.

Unfortunately not even the ground story was then completed, but in all Europe are found echos of this work, that had an epoch-making effect. While in the first period only the flat rustication with plane panel and rectangular sunken joints w were connected with flat pilasters, the second period united the heaviest rough bosses with correspondingly bold orders. The Palace of Raphael himself on the corner of the Borgo and of Piazza Scossa Cavalli also belonged to this variety.

The entire tendency to rustication of Sansovino, Giulio Romano, Peruzzi, Serlio, Sanmicheli, Primaticcio, Vignola and Palladio was similar to the species mentioned. The intimate connection between the development of this in Italy and in F France makes it necessary to recall some of the Italian examples. 907

Note 907. By Peruzzi (died in 1536) two compositions with

columns, on which round and energetic square drums alternate. (See his painting in the Chucrh La Pace in Rome and his sketch-book in Siena).

By Sanmicheli in Verona; the Porta Nuova (1553-1540), the Porta S. Zano (1541), Porta Stuppa (1537), Palace Canossa. (Begun after 1527).

By Sansovino in Venice; Palace Corner della C. Grande, begun in 1532, and the Zecca (Mint) in 1535, the latter with rustic bosses on the orders themselves, similar to those on Palace Luxemburg in Paris.

By Vignola; the gateway of Villa di Papa Giulio in Rome, 1 1550-1555.

The Prisons (Prigioni) in Venice, begun in 1589.

By Ammanati; court of Palace Pitti. (1558-1570).

By Pellegrino Tibaldi; the court of the Archbishop's Palace in Milan.(1570).

By Antonio da Sangallo the Younger in Florence; the middle bastion of Fortessa da Basso, begun in 1534; alternating with diamond panels and plain round bosses as symbols of the balls of the Medici.

In France scarcely occurred the dry form of the Tuscan species. Only in some examples of military architecture is it again found. On the contrary, one finds at once in the high Renaissance interesting offshoots of the Neo-Rustica. A few years later than Sansovino and Sanmicheli (after 1537 or 1542), we see Philibert De l'Orme employ an entirely similar treatment of rustication. When he returned home in 1536 after a 1 long stay in Italy, he had entire faith in it, just as Rosso Fiorentino and Primaticcio, who were called to Fontainebleau about 1530. The latter had been with Giulio Romano at an especially good source of it.

Rustication is among architectural means one of those most easily understood by all by reason of its simplicity. On the other hand, it is one of the means, that perhaps on the side of architecture most requires refined feeling and assured artistic tact, to not have a rude and too dry an effect.

Rustication contains elements, that are essentially the opposite of perfection in Form, technics and execution, the chief conditions of artistic perfection.

The latter requirements from one of the sides of art on which the French laid great weight. And herewith is doubtless connected the peculiar character assumed by rustication in France. In spite of the spirit of the "absolute", so peculiar to the French, another of their sides has made itself apparent; a certain perhaps inculcated fear of the natural and of too strong accenting of an extreme character.

Therefore may one say, that at least today, there is no longer any building on which rustication properly expresses, what it was intended to express, the alliance of rude strength and natural freshness with art and the ordering creative spirit of mankind.

Moreover that spirit peculiar to the French has taken possession of it, and which civilized everything, calms the imagination and the calculating understanding, skilfully arranging it for good society with taste.

The principal uses of rustication serve to emphasize strength and stability in horizontal position on a substructure, of the battering wall of a ditch or ground story, on terraces, walls under ends of stone steps etc.

Further for accenting strength on vertical supports like pilasters, edges of angles and of openings, as well as on gateway and window arches, and later even on orders of pilasters and of columns.

Likewise on a sort of coloring or of animating certain members or surfaces of a building. Semper is perfectly right, when he designates the soft limestone of Paris as "extraordinarily fitted for carving, though rather dead in itself". This explains, he further says, the criticized seeking for ornamentation in building, on local and structural grounds.

The buildings on which rustication most commonly occurs are the great chateaus and palaces, as well as city gates. It is
5 3. little found on city private houses.

Rustication occurs so seldom on churches, that it is well to name the few examples together here. In the Chapter on Church Architecture will be more fully described the facades of S. Etienne-du-Mont in Paris and of Notre Dame in Havre, t two examples of columns with alternating fluted drums and rusticated bands.

[illegible] of all [illegible] and [illegible] [illegible] is a [illegible]-
[illegible] (Fig. 1b8). The most interesting example is
[illegible] on the facade of the Abbey Church of St. Ambrose
near Vence [illegible], which under the Romanies. [illegible] de-
[illegible] abbey is characterized in Armand-Calliat terms, then to
the colony has quite width of the pilaster, [illegible] and
[illegible]. In the second story the correspondence is reversed like
[illegible] on the half columns; in the third story it is com-
[illegible] only on the lower tier of the half columns.

c. Articulation of the early Romanesques.

When the aversion of Gothic to particulism, that we have e
[illegible], is instead [illegible] the [illegible], but as [illegible] to no
[illegible] appears in the time of the early Romanesque.
[illegible] the [illegible] example, that may [illegible] as [illegible] [illegible]-

d. Indicated in [illegible].

The [illegible] [illegible] at the entrance of the [illegible] in [illegible]
[illegible], [illegible]
[illegible] disconnection of the [illegible]. In the [illegible] and [illegible]
[illegible] such [illegible] [illegible], and [illegible] every [illegible] in
each [illegible] shows a [illegible], but [illegible] [illegible] at equal [illegible]-
[illegible] are [illegible] by a [illegible] [illegible] of [illegible] [illegible]

[illegible]

[illegible] as [illegible] [illegible]). On the [illegible] [illegible] of
the lower [illegible] [illegible], in [illegible], as [illegible]-
[illegible] with [illegible] [illegible], [illegible] [illegible] as [illegible] [illegible].
[illegible] 308. The [illegible] [illegible] [illegible] in 1681, and many of the

[illegible]

[illegible] at Montreal-[illegible], [illegible] of [illegible], by [illegible]
[illegible] [illegible]. The [illegible] of [illegible] [illegible] [illegible] a [illegible]-
[illegible] [illegible], so that the [illegible] [illegible] of [illegible] by [illegible]-
[illegible] [illegible] in [illegible] and [illegible] [illegible] as on [illegible] [illegible].
The [illegible] is [illegible], [illegible].

The rows of pitch-faced ashlars with bosses occur as a substructure beneath the windows of the side aisles of S. Clotilde at Andelys (Fig. 163). The most interesting example is found however on the facade of the Abbey Church at S. Amand near Valenciennes, built under the Spaniards. The entire ground story is subdivided in diamond-paneled ashlars, that do not occupy the entire width of the pilaster, archivolt and border. In the second story the construction is formed like iron bands on the half columns; in the third story is it employed only on the lower third of the half columns.

b. Rustication of the early Renaissance.

With the aversion of Gothic to rustication, that we have e emphasized, is indeed connected the fact, that as good as no rustication appears in the time of the early Renaissance.

The isolated examples, that may perhaps be named here, further both belong to military architecture.

574. Rustication on Fortifications.

The massive round Tower at the entrance of the harbor in H Havre, built by Francis I apparently in 1516, exhibits a peculiar distribution of the bosses. On the upper two thirds o only each second course has bosses, and not every ashlar in each course shows a boss, but these were placed at equal distances and were separated by a smooth ashlar of about equal length.

The bosses were again treated alternately as hemispheres a and as diamond panels set diagonally. On the lower third of the tower all courses were rusticated, in part as split stones with several bosses, roughly pointed as on Palace Pitti.[908]

Note 908. The tower was removed in 1861, and many of the bosses were employed on the surface of the facing of rubble on the right bank of the Seine, where their bosses project in a peculiar manner from the battering plane.

The second example is exhibited at both sides of a late Gothic City Gate at Montreuil-Bellay, South of Saumur, by two bold round towers with rusticated ashlars, and which were probably erected later. The middle of each ashlar has a hemispherical boss, so that the bosses appear as if covered by stone balls in courses and roughly pointed as on Palace Pitte. The effect is beautiful, through dry.

arched doorway of the Hotel in Rue Fermat in Toulouse.(Fig. 40).

2. Neo-Rustica.

a. Rustication in Fontainebleau and in Gaillon.

Not on account of a direct connection of the style, but for the convenience of grouping, we unite the description of the rusticated works at these two places. To each of the examples to be mentioned in the Chateau at Fontainebleau important questions for its history are connected. This was also a reason for uniting them here.

575. Grotto of Jardin des Pins.

The earliest of these works is indeed the grotto of the Jardin des Pins in the Chateau at Fontainebleau. Its facade as here described forms the ground story of the pavilion at the end of the former Gallerie d'Ulysse toward the garden.

The angles were occupied for the entire height by two hermes, of which that on the right was concealed by the widening of the gallery. The greatest part of the front is composed of three round arches, whose piers and arches consist of massive rusticated courses and voussoirs. Before the piers four atlantes stand on the lowest course, projecting beneath them, and support two blocks like capitals at about the height of the crowns of the arches. On these rest stone blocks set obliquely against each other like a pediment, which as a gable over the voussoirs partli intersect above the belt in the parapet of the upper story and terminate the rustication. The atlantes are apparently not in as many courses as the main s subdivisions, but are merely formed of two blocks. The voussoirs have the entire thickness of the wall, and the grotto was built at the same time with the pavilion. In the interior in 1895 on the vaults, of the original decoration were visible stucco remains of storks, swans etc., also stalactites and rock crystals. The imposts of the arches at the height of the shoulders of the atlantes have a singular shape like a hanging ear-lap or a cushion.

Before these stone blocks and atlantes, that like stone spirits or the still undeveloped figures of Michelangelo have not been entirely relieved from their stone enclosure, one strongly feels transported into the Hall of Giants in Mantua, 912 painted by Giulio Romano in the time from 1532-1534, so

that one must designate it as a work in the Italian spirit, even if this facade were composed by a Frenchman, which is not the case.

Note 912. There is an engraving by Antonio Fantuzzi, who worked in Fontainebleau, with the date of 1545, and which is inscriped:-- ANT. FANTUZI D.BOLOGN. It represents a grotto with low upper story, that apparently is connected with this. This grotto was long ascribed to Serlio. Palustre is indeed right, when he emphasizes the error of this opinion, but then falls into other mistakes.[913] Quite unbelievable is it, that on the basis of this grotto he might exhibit the rusticated style as a French invention,[914] merely because he knew that it could not be by Serlio! We will return to its author in the description of the chateau.

Note 913. See L. Dimier in Chronique des Arts, year 1898, p. 318.

Note 914. Palustre, L. La Renaissance in France. Vol. 1. p. 180. "There is left no longer any doubt concerning the origin of the entire style, that far from having been introduced among us by the Italians, appeared for the first time at Fontainebleau, thanks to the materiass at command. In the c compositions of Serlio is manifest the inferiority - -).

576. Hotel de Ferrare.

In Fontainebleau, the entrance gateway of the former Hotel du Cardinal de Ferrara[915] is the only certain work of Serlio remaining there. It consists of a round arch of beautiful I Italian proportions with half columns, whose entablature is crowned by a pointed gable. The mouldings are in the last manner of Bramante. The piers and voussoirs consist of bold merely pointed rough bosses, whose every third course intersects the shafts of the half columns as rusticated annular bands. The five middle voussoirs penetrate into the entablature to beneath the frieze and under the cornice. The remaining portions of the half columns and of the entablature are partly wrought smooth, partly moulded.

Note 915. Chevet in his Sebastian Serlio, p. 72, justly emphasizes the apparent identity of this doorway with the doorway No. 1. of the series of doorways in Book 6 of the Works of Serlio. In the latter the five, instead of three middle

voussoirs, extend to beneath the cornice.

The same tendency is seen in Fontainebleau on the beautiful and boldly rusticated half columns of the ground story on the so-called Baptistery of Louis XIII, that was entirely erected by Primaticcio as a sanctuary gateway in the lower court, and was later transferred here and furnished with an upper story. The lower third of the shaft is a single rusticated drum.

577. Rustication in Court de la Fontaine.

In the Court de la Fontaine in Fontainebleau, in the wing between the Gallery of Francis I, Du Cerceau gives pilasters, which were beset by smooth faceted rusticated ashlars, alternately two and three in each course, similarly to those of P Palace Fantuzzi in Bologna, and of the Maison Blanche in Gaillon. They must date from the undertaking of the rebuilding about 1565.

On the opposite wing, frequently ascribed to Serlio (the so-called former theatre), the Tuscan pilasters of the ground story likewise have smooth facated rusticated caurses.

578. Maison Blanche in Gaillon.

On the half columns of the so-called Maison Blanche in the garden of Gaillon (Fig. 248), the rustication produces the a appearance, as if each course were quite low and was made of several stones, scarcely larger than bricks. The edges of the joints are moulded. In their height the columns are girdled by three bands between astragals and decorated by palmatiums.

As a model for this may pass Palace Fantuzzi in Bologna or in Lucca Palace Bernardino on Place Bernardini by Francesco Mordi.

On the Chateau of Gaillon itself, the representations of Du Cerceau show the rustication merely on the battering walls of the moat, on the curtain walls and towers, but not as employed on the Chapel.

b. Rustication with Pierre Lescot.

579. External Facades of the Louvre.

On Pierre Lescot's former Pavilion du Roi at the Louvre, splendid rusticated angle quoins extended from the bottom of the moat to the cornice. Le Vau repeated the same in the moat and on the uppermost story of his middle pavilion toward

the Seine, and C. Perrault without toothing beneath his colonnade of the Louvre.(Fig. 223).

Its smoothly rubbed surfaces project from a smooth wall. M Merely by the height of the courses and the length of the boss, that frequently extends for more than one ashlar, and by its bold swelling, flat at the middle, that the beautiful strengthening of the angles is attained. Each boss is margined by a polished fillet, by which the angle batter of the moat is accented as a particularly sharp edge.

A toothing of the voussoirs on archivolts is found in the design of Du Cerceau for a pleasure pavilion.

c. Rustication with Philibert De L'Orme.

In the unfortunately chiefly lost works of Philibert De L' Orme and also in his Treatise are to be found a series of important examples of rusticated architecture, that deserve to be described together here.

580. Unexecuted Hotel Project.

The substructure from the height of the pedestal of a colossal Corinthian order of pilasters, that extends through two stories, De L'Orme would treat "in rustic fashion and like r rocks".[916] In the representation of this facade given by him, the courses are nevertheless given, indeed alternating with greater and lesser projections. The words of De L'Orme therefore designate no realistic imitation of a rock substructure, such as one finds in Bernini; but by rocks he doubtless merely intends to denote the rough broken surfaces of bosses.

Note 916. See Architecture etc. Book 8. Chap. 16. p. 252, 252 r).

581. Palace of Tuileries.

On the contrary, it is questionable, whether the finely ornamented annular bands on the so-called French order of Philibert De L'Orme on the former Tuileries, as well as on the c courses on the pilasters and their elongated wall bands can be regarded as an example of rustication. (Figs. 46, 110).

Since De L'Orme frequently emphasizes, that this building for a woman and a queen, was erected and superintended, it is evident, that he here strove for the greatest expression of gentility in a rusticated arrangement.

Between these two extremes we find two other important works

[illegible]

[illegible]

[illegible]

of the famous master.

582. Chateau S. Maur.

The first of these buildings is the former Chateau at St.-Maur-les-Fosses near Paris, that has been mentioned frequently. According to some begun in 1537, to others in 1542, it exhibits a combination of rustication with a pilaster order in the severe style, that we see with Peruzzi, Sanmicheli, S Sansovino and other Italians.

De L'Orme further followed in this earliest of his principal works the principle of only treating with rustication the external facades and not those of the court.

Our Fig. 120 [917] shows the never published view of the first project, as De L'Orme commenced to execute it for Cardinal Du Bellay. It is taken from the collection of original drawings of Du Cerceau for his Plus Excellents Bastiments de France, while he merely engraved in the latter work the entirely revised design, that De L'Orme prepared when Catherine de Medici purchased the chateau.

Note 917. From the original drawing of Du Cerceau in the British Museum Print Room. Vol. 6, pl. 88. Du Cerceau wrote thereon:-- "The drawing of the Chateau of S. Maur, from the side view, which has not been entirely completed.

De L'Orme was not satisfied with this change in enclosing the angles of the pavilions and the windows with toothed quoins; even the arches of his three story loggia are turned with toothed voussoirs. [918] (See Notes 151, 152, 153).

Note 918. See Les Plus Excellents Bastiments de France. V Vol. 2. -- Also Geymüller, H. von. Les Du Cerceau. Fig. 100.

583. Chateau of Anet.

He went still further in this direction in Anet. If we may trust Du Cerceau's drawing (Fig. 109), then on the great portico, that enclosed the garden between the chateau and the " "hall", the pointed and segmental gables were rusticated with toothing.

584. Grotto of the Chateau at Meudon.

Our Fig. 127 [919] exhibits the front facade of the so-called Grotto of Meudon. On the lowest portion with piers and niches rustication is carried out everywhere. In the middle height with the two projecting wings (Fig. 243), it is employed

on the arcade piers and archivolts, on the half columns of t the upper design, and in the middle pavilion on the walls and ramps.

Note 919. From Marot, J. Oeuvre. Vol. 1. Pl. 42.

The history of this grotto is not entirely clear,[920] and we shall investigate it in considering the chateau. It suffices to say here, that the design, apparently begun in 1553 or 1556, long remained unfinished, and that it is hench not entirely certain, whether the engraving of J. Marot made about 1640, represents the original design in everything. The roofs of the side pavilion appear to to have had terraces. In the engraving of Israel Silvestre (Fig. 244), they are represented as mansard roofs.

Note 920. See Arts. 152, 153.

d. Different ornamental Forms of Surfaces of Bosses.

585. Rustication with polished Panel and moulded Border.

In the ground story of the "little gallery" of the Louvre, as shown by Fig. 128,[921] the pilasters, piers and archivolts are executed with alternating plain and rusticated ashlars. The latter are treated as carefully rubbed ashlar panels projecting with ogee mouldings, and which project from the black marble of the pilaster shafts. In places these are merely p painted or tinted blocks. This gallery was formerly open and formed a garden loggia at the end of the Jardin de l'Infant, and this may partially explain the use of rustication there.

Note 921. From Berty, A. La Renaissance Monumentale en France. Vol. 1.

On the Hotel de Subdivision (about 1540-1560 ?) in Rue S. Pantaleon at Beauvais, each boss is carefully enclosed by a moulding and ornamented by heart leaves.

586. Nailhead Panels.

On Porte Notre Dame at Courtrai the half columns rise from a wall, whose entire surface is beset by regular courses of closely set nailhead bosses. This fortress gate therefore looks as if covered by colossal nails driven into it.

On the beautiful viaduct gallery of Chateau Fere-en-Tardenois (Fig. 337), Jean Bullant treated the capital necking of the piers and the archivolts of the arches like diamond panels.

On the gateway of the Chateau at Chambons in Languedoc, the coupled pilasters are beset by diamond paneled ashlars of the width of the shafts.

587. Diamond Panels connected with other Forms.

Sometimes the diamond panels are found connected with other forms of rustication.

On Hotel d'Asserat at Toulouse, we see the alternation of two steps in rustication from a part of a general composition, in which from below upwards the bold relief passes into finer, and the latter into plain color. The pilasters of the gateway on the street, as Fig. 129 [922] shows, have courses in which alternate two ashlars with diamond panels with one ashlar animated by refined patterns. On the arches voussoirs decorated by patterns interchange with plain ones, and in the story above plain courses alternate with bricks.

922. From Daly, C. Motifs Historiques d'Architecture. Vol. 1. Paris. 1869.

On the gateway of Hotel de Felzin or Felzins at Toulouse, on the frieze of the Corinthian half columns, and in the crowning attic are employed bosses, that have entirely plain surfaces, and are treated and arranged as colossal precious stones (cabochons), diamond panels, pearls etc., each of which has its small carved setting. Here their very smoothly polished surfaces form a contrast to the rich sculptured ornaments of the other parts.

588. Bosses in Form of Eggs.

On the so-called Maison des Oves at Orleans (Fig. 300), the ashlars enclosing the windows are treated like great eggs piled on each other, in scorn of all strength, perhaps men also here thought of rounded polished precious stones, as in the preceding example, rather than of eggs, which further alternate in two different sizes.

On the design for a gateway pavilion by Du Cerceau, there alternate on square Tuscan pilasters and on the gateway arch smooth courses with oval bosses and courses of the roughest rustic broken surfaces. [923]

Note 923. In the volume of original designs, that we have designated as collection N in the Cabinet des Estampes in Paris. Pl. 18. See Les Du Cerceau. Page 131.

589. Rustication with Drill Holes.

One meets with a series of forms of rustication in which t the aim was rather to give to places a fine tint of coloring, than to especially emphasize the strengthor quality of the materials. The simplest, though never very satisfactory means for this was of drill holes arranged in regular rows.

On the Chateau at Pailly, to be described later, the surface of the slightly projecting rustication is entirely covered by drill holes (Fig. 130 [924]). In a similar manner are they employed on a House at Arcueil shown in Fig. 87. Likewise on the Louvre, they occur on the gallery along the Seine.

Note 924. From Sauvageot. Vol. 2.

590. Rustication with Vermiculation.

A very common expedient in France for animating the surface of rustication is vermiculation, or vermicular bosses, i.e. covered by incised passages of worms. This means has something injurious to the monumental sense and the feeling for beauty. (Compare Semper).

An intermediate place is taken by the bosses on the portal of the present Hotel Carnavalet in Paris. On the artificially rough surface are cut with the pick pointed holes without pattern, so that it appears like a network of cords or the w work of madrepores.

On the ruins of the Chateau at La Tour d'Aigues are the bosses of the toothed angle quoins animated by a sunken pattern of rows of stars.

Particularly original details of rustication will be found still on the facades of the little Chateau at Tanlay, that will not be mentioned.

e. Different Applications of Rustication in the Composition of Facades.

After we have seen the detail forms of rustication, we must glance at the manner in which they were employed in facade composition, and what purposes men desired to express with t them.

The simplest use of rustication on toothed quoins on the L Louvre was already mentioned, and we pass to other examples.

591. Rustication on Chateau Tanlay.

One of the most original examples of rusticated ornamentation

is presented by Chateau Tanlay, indeed by the so-called little chateau, that is named "The Portal" in the building accounts. It was built from 1568 to 1571 by the famous Admiral C Coligny, and is represented in Fig. 131.[925]

Note 925. From Sauvageot. Vol. 1.

Both by the location outside the court and at right angles to its main axis, and also by its composition, it presents an original appearance. Without being especially refined, the detail of the ornamentation is peculiarly attractive.

In consequence of the mixed character of a gateway pavilion and a residence, rustication was extended for the entire height of the ground story of the middle portion of the building, but applied on the wings as a specially bold protection around the openings, as around loopholes, being accordingly so detailed.

By the differences in the rustication and the strong recession of the middle building in the second story, the equal w widths of the three parts of the facade do not have a disturbing effect. The relief of the deeply cut foliage on capitals, frieze and window gables connects the upper story with t the lower rustication. Satisfactory is the subordination of the heights of the windows to the height of the otherwise very depressed order of Corinthian pilasters, and very rare is it on French buildings.

Especially peculiar on this structure is how the rustication is wrought in a great number of different patterns, that refer to the position of the admiral. Some courses exhibit rows of four-leaved flowers in varied arrangement; others are rows of volutes, perhaps denoting waves. Frequently alternate courses twisted like strong ships' cables with others, on which extends a wavy line. Also the arrangement of the rustication around the openings further makes the impression, as if one would recall the means of protection against hostile balls. The toothed rustication of the angles is flat and is wrought in the style of the so-called vermiculation, the other courses projecting strongly in curved form. The engraving shows dressing of the smooth ashlars, as if to connect them with the rustication. This detail is not visible on the photographs and my notes do not mention it.

According to Sauvageot, the little Chateau was built for t the son-in-law of Andelet, the brother of the Admiral, Jacques Chabot-- Marquis of Mirabeau and in 1610. The Annuaire de l'Yonne also ascribes it to him. Yet my colleague, H. Ernest Petit, by the building accounts preserved in the chateau, has fixed its erection in the time from 1568 to 1567.[926] He has courteously informed me, that M. de Montgriveau was "master of the works", i.e. here architect of the chateau. Jean Veneraux, master mason, was placed in charge of the work.

Note 926. See Bulletin de la Societe Nationale des Antiquaires de France. 1886. p. 208-212; 1887, p. 160-163.

592. Rustication for strengthening the Substructure.

In many cases rustication is first of all a strengthening, more on esthetic grounds, and is applied to the lower portion of the facade, and according to circumstances, is carried higher or lower. The Pavilion in Rue de Tabourg in Orleans (Fig. 327) follows Bramante's tendency in the Cancellaria and has merely a doubled rusticated plinth.

At the Tuileries, the true rustication was only employed on the battering walls of the moat.(Art. 579).

593. Rustication on the external Facader in contrast to the Courts.

One of the purposes for which rustication was employed consists in the accenting of the contrast between the character of the external facades and those in the court of a chateau or palace.

On the Louvre of P. Lescot it does not occur in the court at all, and on the external facades only on the angle pavilions, where it consists of a series of angle quoins from the b bottom of the moat to the crowning cornice.

At the Chateau S. Maur-les-Fosses, the Corinthian order on the external facades of the building was rusticated with bosses, but on the contrary was fluted in the court.(Fig. 126).

On Chateau Coulommier, Salomon de Brosse entirely rusticated the external facades, as in his Palace Luxemburg (Palais d'Orleans), while it appears to be wanting entirely on the court facades with their rich architecture of pilasters and niches recalling the court of the Louvre.(Fig. 136).

The accenting of this difference appears to be almost a rule,

to which Palace Luxemburg forms an exception.

The architecture in Chaleval was of rustication and brickwork on the external facades (Figs. 119, 132), but on the contrary in the court all was finer, and the pilasters were fluted, as Fig. 120 shows.

On the facade composition of Du Cerceau, partly inspired by Bramante, designated "Regia Numa",[927] with three orders of h half columns, rustication occurs nowhere but on the drums of the Doric order of the ground story.

Note 927. Illustrated in Geymüller, H. von. Les Du Cerceau. etc. p. 20.

594. As a Contrast to the Orders.

The tendency of Raphael's own Palace in Rome also occurs in France. On the ground story is no subdivision other than the rusticated ashlars extending throughout. It emphasizes the horizontal position of the courses, and forms a strong contrast to the vertical subdivision by the orders in one or two upper stories without rustication. There arises as it were a harmony of contrast of strength to refinement, of nature to art, of the horizontal to the vertical.

The pavilion of Chateau Le Pailly at the main entrance (Fig. 330) exhibits the contrast of a rusticated ground story to t two upper orders. The panel is flat, however, animated by a small pattern and divided by sharply marked sunken channels. On the little chateau at Tanlay, this tendency was fully expressed in the middle building and partly in the wings. (Fig. 131).

With a more distributed tendency was it employed in the same stories on the arch and niche piers and arches; yet the o orders of pilasters and half columns, that occur therewith, did not receive it. Thus in a composition of Leonard Thery of 1590 and in the second design of Du Cerceau for the Chateau Verneuil-sur-Oise.[929]

Note 928. From his series of Fragments Antiques reproduced in Geymüller, H. von. Les Du Cerceau. p. 149.

Note 929. Reproduced in the same. Plate 4.

595. Rustication as an Ornamental Rhythm.

A peculiar and rare application of rustication consists in this, that instead of the occurrence of the bosses in an unb-

unbroken course, they are at only certain regular distances from each other, being arranged from one course to the next, so that the bosses or diamond panels form a regular pattern drawn on the walls. The latter form occurs on a composition of Du Cerceau, represented in Fig. 6. The former arrangement of rough bosses was seen on the former harbor Tower of Francis I in Havre.(Art. 574).

A good example of this tendency with rough beside elegant rustication is afforded by Hotel Dubreuil at Langres, 1580. It occurs only on the high substructure, on the pretty bay window, that ornaments the angle of the building, and between the consoles of the main cornice.-- In the courses an ashlar with sharp and smooth diamond panel always alternates with an ashlar with boss, whose surfaces are ornamented by irregular sinkings, without falling into the monotony of drill holes or unpleasant confusion of vermiculations. The subdivision of the ashlars is of the kind, that the diamond panels also compose straight lines ascending in an oblique direction.

For such purposes Du Cerceau made a common use of rustication, though frequently placed only on the smaller members, as shown by his garden pavilion in Fig. 252.

d. Rustication in the late Renaissance of the 16 th Century.

596. Various Examples.

In the numerous compositions of Du Cerceau may one observe the transition to the late phase of the high Renaissance.

In a gateway pavilion besides that described in Art. 588, Du Cerceau has drawn another with bolder rustication. Widely coupled three-quarter columns form the angles. Their courses are alternately fluted and composed of massive dry rusticated ashlars, that extend through like binders and are common to both shafts. In each plain recess between the shafts and these ashlars is placed a small window like an embrasure.

On the facade of the Hotel-de-Ville at Rheims the windows of the ground story between the half columns have architraves, on which each second course forms a smooth rustic boss; likewise on the lintel the voussoirs of the horizontal arch.

On a house at Rouen (Fig. 302) of the year 1601, these bosses are treated as diamond facets and manifestly represent a

sort of nails, which fasten the smooth rusticated bands to t the wall.

An example of extended boldly rusticated piers may be seen on the buildings in the background of the woodcut with the history of Esther (Fig. 253), indeed dating from the time of Charles IX. This system no longer appears in the following example.

597. Rustication and Bricks.

In Fig. 119 have we already shown one of the motives of the external facades of the lower court of Chateau Charleval. O Our Fig. 132 [930] gives the left half of Du Cerceau's sheet w with the motive of another part of the same exterior.

Note 930. From Du Cerceau. Les Plus Excellents Bastiments etc. Vol. 2.

It must be hard to mention a building on which so important a part was assigned as that, which Du Cerceau as a result of his mighty aspirations here gave to this colossal order of D Doric pilasters.

The rustication of the window architraves with their hook voussoirs, the consoles of the main cornice, that are shaped like beam ends, complete the powerful impression, Whatever of masonry remained was constructed of bricks.

e. Rustication in the time of Henry IV and in the second Period of the Renaissance.(1595-1745).

598. Survey.

In the time of Henry IV rustication played a still more important part, on the one hand as toothed ashlars in connection with brickwork in the so-called style of Louis XIII, which we shall describe in the next Chapter on Brick Architecture, and on the other in two of the most important buildings of t the Neo-Rustica by Salomon de Brosse. An intermediate tendency is found in the royal buildings, that are in part to be d described with the structures in brickwork. One of the examples may be mentioned here also.

599. New Chateau at S. Germain.

On the elevation of the former "New Chateau" of S. Germain-en-Laye by Henry IV, rustication was assigned a great role on the arches of the ramps, terraces and grottos, as Fig. 133 [931] shows. On the inhabited parts of the chateau was the rustic-

rustication smoother and its animated caps were combined with brickwork. Fig. 234 gives in birdseye perspective a better view of the general design.

Note 931. From Israel Silvestre's engraving of 1666. See Art. 616 concerning the same.

1. Further examples of the decoration of the surfaces of bosses.

As an extension of the previously described modes of treatment of the bosses in connection with the high Renaissance, a few examples are to be mentioned here. But two cases are to be given; first, that in which the bosses were made of wood or lead.

600. Bosses of Wood or of Lead.

Even on the posts of half timber facades, that are beside the window architraves, and on the little Ionic pilasters of the dormer windows were rusticated ashlars carved on the woodwork, as shown by those of a house of the year 1602, No. 6 on Place du Marche an Balais in Rouen.

Lemercier again treats of quoins of the cloister-vault-shaped dome of Chateau Richelieu with toothed ashlars of lead (Fig. 240), apparently as a continuation of those on the angles of the walls. He does the same on the dome of the pavilion de l'Horloge on the Louvre (Fig. 253). Le Vauimitated t this on the former pavilion of the Louvre next the Seine.(Fig. 332).

601. Rustication with the Forms of Stone Drops.

A treatment of rusticated ashlars in the form of stone drops is well suited for grotto or fountain designs. The former grottos of the new Chateaus at S. germain and at Versailles, Figs. 249 and 250, exhibit examples of this kind, as well as the grotto composition of Meissonier, Fig. 66. On the grotto in the Luxemburg garden in Paris, the shafts of columns and panels over the arcade are covered by the forms of stone drops. On the walls of the basin of Neptune at Versailles, the rustication recalls rather the forms of icicles.

On the facade of the Fountain in Rouen beside the Tower de la Grosse Horloge, the courses of the ground story are alternately treated as plain and as projecting ashlars, on which like scales are arranged small stone drops. The latter ashl-

ashlars have a good effect here, since the motive is not realistically treated, and they are further connected with the plain courses above and below by a fillet.

Rusticated bosses treated as drop stone bands occur at Paris in Rue S. Honore on a Fountain from the beginning of the 17 th century, which forms a street corner.

602. Rustication on the Grand Gallery of the Louvre.

The climax in the artificial as well as artistic treatment of rustication must have been indeed expressed on the ground story of the eastern half of the gallery next the Seine at t the Louvre. On the surface of the wall alternating continuous rusticated courses without visible end joints or continuous vermiculated bands, accompanied by a small moulding and s separated from the plain course by a rectangular sunken joint. Figs. 115 and 135 [932] exhibit this arrangement, and Fig. 134 [933] gives the detail of the treatment of the bands, where they are carried across the pilasters and around the columns of the middle portal.

Note 932. From Berty, A. Topographie Historique.

Note 933. From Calliat, V. Encyclopedie d'Architecture. Vol. 4. Pl. 104.

Its treatment here shows a further development of the same by Philibert De L'Orme on his orders of the former Palace of the Tuileries. On a pitted or madrepored dressed ground are carved refined ornaments in symmetrical order, that lie in t the uniform front surface. They consist of the various emblems of Henry IV, among which the ground story, only built with bosses after Charles IX, was partly sculptured. [934] There are rows of crowned H s, mingled with shells, bands and lilies, the staff of Mercury with the laurel branches, the bow and c cooking pot, the torches of Henry with the sword and the motto:-- "Two protects one". Or with the palms, the balances etc. According to this point of view, the facade was only completely sculptured by Duban about 1850.

Note 934. From Israel Silvestre. Oeuvre. Vol. 1. Pl. 164.

To not allow such rich bands to appear isolated, there rise in the flutes of the intermediate courses rich ornamental foliage rounds, that entirely fill the lowest drum, but are lessened upward and stop above the uppermost band, as Fig. 134

shows. The capital is also richly sculptured and is ornamented by the emblem of the order of S. Michael.

603. Rustication in Nancy and in La Rochelle.

On the Porte Notre Dame at Nancy, consisting of several successive gateways of different dates, the rusticated bosses of the Doric order on the outer gateway of 1596 are decorated by rows of wavy ornaments, whose points roll and sink like volutes. On the inner side of the gateway, the bosses each have three rows of four-leaved rosettes.

The short and stumpy fluted columns in the ground story of the Hotel-de-Ville in La Rochelle likewise have two plain rusticated bands.-- The columns in the ground story of the facade of S. Etieene-du-Mont at Paris and of Notre Dame in Havre have similar bands.

2. Neo-Rustica with Salamon de Brosse.

604. Chateau Coulommiers-en-Brie.

Everything appears to indicate, that the external facades of Chateau Coulommiers-en-Brie present one of the most important examples of rusticated architecture of this period. As we have already seen, the chateau was a work of Salamon de B Brosse, and the engravings of J. Marot and of Israel Silvestre permit these external facades to be recognized as a preliminary step for his Palace Luxemburg. Fig. 136 [935] exhibits the general appearance of this magnificent chateau, and if o one compares it with Fig. 138, that represents the Luxemburg, the close relationship between two works of the same master will be at once recognized.

Note 935. From Israel Silvestre. Oeuvre. Vol. 1. Pl. 164.

This grand chateau has frequently been mentioned before.[935] Although we shall later speak more fully of its erection, here is the best time to mention one difficulty in reference to its rusticated facade. Both Charles Read and Minister Lardy, who occupied himself much with the history of the owner of t the same, stated to me, that one of the chief sources for the knowledge of the fortunes of this chateau is a study by Dauvergne. He speaks of [936] six beautiful wash drawings of the chateau made in 1712 by P. Nicolas Herbert and of the copy of an old original drawing in the archives of the family of De Luynes, in the possession of the last bailiff of Coulommiers,

H. Huvier. From these drawings is made the representation of a pavilion published by Dauvergne in his essay. Not only is the character of the architecture tolerably different from t that of Silvestre's engraving, but neither here nor in Marot's plan may be seen a pavilion with three windows, as in Dauvergne.

Note 936. See Dauvergne, A. Notice sur le Château neuf et l'Eglise des Capuchins de Coulommiers. p. 12. Paris and Caen. 1853. Also illustrated in Caumont, A. de. Abecedaire d'Archaeologie. 2 nd. edition. p. 293. Caen. 1858.

On the wall piers at both sides of the middle windows are given coupled pilasters below, in the second story being niches with ogee gables, in the third story again with coupled hermes. On each angle but one pilaster. Between these and the windows are everywhere narrow stone tablets of about the height of the window, rounded above and below, which rise from the background like rusticated work, same as the pilasters and the window architraves. Above the cornice are round roof windows with semicircular gables, skilfully connected with t the pedestals above the pilasters by convex consoles.

The only point in which this representation coincides with that of Silvestre is in the form of the windows of the ground and second stories. On the contrary, those of the third differ. In Dauvergne they are exactly like those of the ground story and formed with a depressed arch; in Silvestre they are rectangular.

De Fleigny says that the ground story, that Dauvergne took as a basis, was of the Ionic order with above it a Corinthian order.[937] Dauvergne's description of the architecture of the court also agrees with that represented here in Fig. 136 by Silvestre.

Note 937. Read refers to the following passages in Sauval; Vol. 3, p. 50, 51; vol. 4, p. 50; further vol. 2, Book 14, p. 50, where he says:-- "Coulommiers is enriched by 2 or 3 orders of columns, arranged in pairs, and by 2 or 3 rows of statues" See France Protestante. 2 nd edition. Vol. 3. Fasc. 5. (1881). p. 19.

The pavilion represented by Dauvergne on the contrary shows below a Doric or Tuscan order, above at the angles a Corinthian, and in the upper story one resembling Corinthian, while

in Silvestre we can externally distinguish the Tuscan, Doric and Ionic orders above each other.

How shall one explain so great a contradiction, and what statement shall receive most confidence? The perspective of Silvestre agrees in all parts of the masses and in the number of windows with the plan of J. Marot, who was an architect. In neither is there space for either a pavilion or for a series of three windows. Therefore it appears to us more correct to lay more weight on the statements of the two latter, t than upon the drawing in Dauvergne, of whose derivation he g gives no perfectly clear account. It is indeed possible, that Marot made the engraving after an original design,[938] but that Silvestre treated in the same manner would be rather surprising in this case.

Finally the external architecture of the Chateau, as Jean Marot represents it, is entirely in the character of the other great works of the architect of Coulommiers, while the facade given by Dauvergne shows as good as nothing of this character, and for such a famous chateau exhibits rather stumpy proportions and a vulgar conception.

Note 938. The ground plan of Marot (Fig. 272) shows on the entrance side of the court a hall and a gateway pavilion, similar to those of Palace Luxemburg. Instead of which were e executed the two still preserved porters' lodges. Dauvergne (p. 11) conjectures rather, that Marot engraved the plate from the actual execution.

605. Palace of the Luxemburg.

The Palace of Luxemburg in Paris, begun two years later ((1615) than the Chateau of Coulommiers, is incontestably a work of Salamon de Brosse,[939] and is perhaps the most important work of rustication now remaining in France. Already frequently mentioned, we shall speak of it in this place only as an example of rustication.

Note 939. See p. 231, 241, 289, 292-294, 296-297, 303-304.

Reference has often been made to the relationship of this Palace to Palace Pitti in Florence, while by others this similarity and this relation are denied with indignation.

If one thinks of the facade of Palace Pitti, it is indeed granted that no analogy is to be found. But on the other hand,

if we take the court of the Palace built by the Medici, whose system is shown in Fig. 137,[940] one must be blind to not observe a pretty close relationship of the Palace of Marie de M Medici with the same. The entire arrangement of the grouping, and the outlines of the elevation are entirely French on the contrary, as may be plainly seen by the section in Fig. 138.[941] There is further known, as we shall see, a letter of the queen, in which she requests from her relatives in Florence plans of the palace there.

Note 940. From Ruggieri. Scelta di Architettura della Citta di Firenze. Vol. 3. Pl. 5. Florence. 1755.

Note 941. From an old engraving in Cabinet des Estampes in Paris. Topographie de Paris. Va. 266.

The improbability ofa statement, according to which the plans for the Chateau of Coulommiers and for Palace Luxemburg came from Italy, was previously stated.[942]

Note 942. See Art. 399.

If it is indisputably conceived in the given relations to the court of Palace Pitti, it is just as incontestable, that the Italian Neo-Rustica tendency had already struck such roots in the 16 th century in France, that this subdivision of the palaces and chateaus of the Luxembourg and at Coulommiers was able to develop itself from the examples existing in France or the knowledge of the style there. One only needs to think of the works of Philibert De L'Orme and of those of Jacques Du Cerceau I, grandfather of Salomon de Brosse, especially at Charleval, in order to recognize this. Yet this tendency remains chiefly Italian.

Other rusticated portals of de Brosse were already mentioned in Art. 401.

3. Later Examples.

606. Gate Pavilion of the Chateau at Tanlay.

Besides the examples previously described may be seen in t the Chateau at Tanlay yet another notable application of rustication at the main entrance to the court of honor. It is partly reproduced in Fig. 139.[943]

Note 943. From Sauvageot. Vol. 1.

At the gateway of the court the half columns with rusticated drums have very slender proportions, indeed to avoid too

great difficulty in this mode of decoration. Further at the outer entrance to the bridge, on pedestals serving as protections for shields, there stand two obelisks of the height of the columns, and like them, entirely covered by rusticated courses. Although apparently rather earlier, this design must belong to the architectural works of Le Muet there. The portico reproduced in Fig. 139 no longer existed in 1884, and the dormer window shown was only in place on the court side.

607. Rusticated Courses without visible end joints.

With the time of Louis XIV the use of proper rustication m more and more disappears. It was thenceforth chiefly limited to an exclusive accenting of the bed joints and of the voussoirs of arches by means of a sunken joint of rectangular or square section, with sharp or somewhat rounded edges. In the Château at Vincennes, the portal between the court and the p park shows a series of arches treated in this manner, as may be seen in Fig. 140.[944]

Note 944. From an engraving by J. Marot in the Calcographie du Louvre.

Continuous plain rusticated courses without marking the end joints is found in the ground story of the Palace de Justice at Rennes, while in the second story the Doric pilaster and arcade are executed without any rustication.

Further examples of plain rustication are found in the ground story of the Château at Versailles (Fig. 235) and the Hotels on Place Vendome in Paris (Fig. 310), on the former Chateau at Rincy (Fig. 242), and on the gate pavilion of the Chateau at Richelieu (Fig. 323).

As angle bands without any toothing on the Hotel-de-Ville at Lyons (Fig. 306), on the former Sorbonne (Fig. 257; also see Fig. 60). On Hotel des Invalides in Paris (Fig. 331) are found such bands also as vertical wall projections. On the former Hotel d'Espernon, later Longueville in Paris (Fig. 57), such bands served as backgrounds for pilasters, or as architraves for window jambs. Likewise on the ground story of the House of the Clothdealers in Paris. (Fig. 61).

Chapter 13. Brick Architecture.

France had no opportunity, neither in the middle ages nor at the time of the Renaissance, to develop a proper brick style, such as may be found in the north of Italy and in Germany. It was too richly supplied with excellent kinds of stone. Still one finds on the one hand a series of monuments, in which brick plays a definite part, and on the other hand something like an actual brick style, but which may be perhaps rather the expression of a moral sentiment than an artistic conception of the problem.

a. Brick Architecture in the early Renaissance.

608. Choisy's Views.

Choisy writes, that in France brick construction was almost everywhere abandoned during the middle ages.[945] At first contact with Italy, he further says, bricks came into use again, and as evidence Choisy cites the parts of the Chateau at Blois of the time of Louis XII, which like most Italian palaces are built of bricks with ashlar ornamentation. He holds this combination to be the most important Italian element in French construction.[946] In S. Germain and La Muette, he says further, the walls were built of rubble with decorative lines of bricks.

Note 945. In the south of France this was less the case. The Cathedrals of Albi and of Toulouse are brick structures.

Note 946. "What is perhaps more Italian in French construction in the Renaissance is the combination of bricks and stone". See Choisy, A. Histoire de l'Architecture. Vol. 2. p. 7 703. Paris. 1899.

We admit that we ourselves did not reach the thought of seeing in the existence of bricks at the time of Louis XII an Italian influence. We know that they played no part in the Gothic style, but believed that bricks uninterruptedly found a certain use for economical purposes in regions, where stone was scarcer. When the Renaissance brought with itself a broader conception of art, we believed that bricks occasionally again found employment without foreign influence. Yet it may be that the above mentioned opinion of ouh honored friend Choisy is the more correct one.

609. Italian Terre Cottas.

Evidence of the Italian influence must be in the fact, that the two sole statements, that we possess concernind the actual terra cottas, both refer to Italian manufactories in France.

A de Montaiglon [947] mentions hermes of terra cotta and of the most excellent Italian work on the left wing of the Chateau of Orion, on niches with reversed consoles, similar in e elegance to those of Boccadoro on the Hotel-de-Ville in Paris, but more animated.

Note 947. See La Famille des Juste. p. 45.

At the sitting of the Societe Nationale des Antiquaries de France on March 14, 1907, M. Vitry presented photographs of fragments of terra cotta pilasters with Italian ornamentation, that had recently been found in the vicinity of the Chateau at Amboise. He conjectured that they came from an Italian workshop, which existed in Amboise at the end of the 15 th or beginning of the 16 th century.

From 1494 to 1502 was found in Amboise the Italian Jerome Solobrin as founder of the manufactory of glazed terra cotta.[948]

Note 948. See Grandmaison, Ch. L. in the Memoires de la S Societe Archaeologique de Touraine. Vol. 20. p. 19. Tours. 1870.

It is further to be mentioned, that in order to employ majolica slabs and works in France, Jerome della Robbia was called from Florence.

In his direction for the building of the Jesuit College at Moulins (1605), the architect Martellange [949] requires, that the bricks for public buildings be larger, than those for p private structures; thereby would be obtained economy and more security in construction.

Note 949. Charvet, L. Etienne Martellange. p. 59. Lyons. 1874.

810. Character of its Use.

One would not err in general by deciding, that brickwork came into use only as a colored element for the animation of plain surfaces, though this occurred in very different ways.

In Bourges the late Gothic Hotel de Gujas, built of ashlars and bricks, in its shells, doorways and other details, shows about in 1515 the invasion of Renaissance elements. It must have been by Guillaume Pellevoisin, the architect of the north tower of the cathedral. The late Gothic Chateau at Marta-

Martainville-sur-Ry in Seine inferieure [950] likewise exhibits a mixture of both materials.

Note 950. Illustrated in Sauvageot. Vol. 4.

611. Brickwork with Tapestry Patterns.

On the main external facade of the Chateau at Blois (that of Louis XII), the brickwork between the plinths, the belt, cornice and vertical bands or pilaster projections, that are of ashlars, forms a quiet and regular tapestry pattern over the entire surface, with a lozenge-shaped dark motive produced by narrow light stripes. On other portions of the same building the bricks form a quiet surface without pattern. T The toothed ashlars of the windows and pilasters are irregular and are bonded with the bricks.

The pigeon house at Boos near Rouen is an example, as Fig. 141 shows, [951] where the endeavor was to add the most possible of these patterns of tapestry or even mosaic character. It must date from the time of Louis XII or from the first of Francis I.

Note 951. From Berty, A. La Renaissance Monumentale en France. Vol. 2.

Brick decorations of different colors, mostly yellow, red or blackish and aldied to those of Booz, are shown by Chateau Louey (about 1540) near Dreux. [952] Similar ones of the same time are on the Hotel-de-Ville of Lorris. (Loire). [953]

Note 952. Illustrated in Rouyer. Vol. 2. Pl. 4.

Note 953. Drawing of it in Paris Salon of 1884. No. 4064.

612. Examples with chessboard and similar Patterns.

On the beautiful Chateau at Reaux of the time of Francis I, the surfaces of the walls and round towers are entirely decorated as chessboard panels, [954] from which project the rich pilaster windows sharply and plainly without toothing. The p panels are 4 courses of bricks high and are somewhat longer than high, which is pleasing. The general effect harmonizes well with the bold machicolated crowning cornice of the round towers.

Note 954. Similar to those in Fig. 141, below at the left.

One generally sees brick ornamentation employed only in the upper stories.

Likewise on Chateau Montigny in the vicinity of Chateaudun,

bricks occur in belts of six courses, but in connected surfaces. There are mostly produced vertical toothed piers with one square ashlar in each course, toothed on both sides with crossed joints and connected with brick piers of the same width. In this manner is the parapet animated beneath the previously open loggia of the first story. On the towers and p pavilions the bricks only commence about the second story, i. e. over the cornice of the middle portion.

613. Bricks in isolated Spots.

In the late Gothic Chateau at Velors, small brick surfaces five courses high are inserted quite irregularly in those of stone. They are seldom square, mostly higher than broad, sometimes merely scattered as narrow strips over the entire facade on dormer windows and chimney caps, so that the facade seems almost spotted like a leopard skin.

With the lack of relief mouldings, in consequence of the strong preponderance of the light color of the ashlars and of the pretty animated outlines by the wings, dormers and tower, this peculiar animation of the surfaces is less unpleasant, than might be expected.

In a similar manner occurs brickwork on the Chateau d'O in the department of Orne, but only on detached places of the g gate building and at the height of the second story. The ground story and upper parts are of ashlars. The forms are partly Gothic, partly Renaissance under the influence of the s school of Gaillon.

614. Examples with predominating Surfaces of Brickwork.

In the following examples the proportion of bricks to stone is entirely predominant.

On the facade of the Chapel at Tilloloy, probably built about 1510 or 1520, all members of ashlars rather form refined smaller motives. (See Fig. 150).

The great Chateau of Villebon near Chartres, apparently already begun in the 15 th century by the Seigneurs d'Estouteville, in which Sully died, is almost entirely built of bricks.[955] The walls are completely decorated by lozenge-shaped patterns.

Note 955. Merely the inclined moat walls, the windows and the consoles of the machicolations appear to be of stone.

[illegible] forms a rectangle with [illegible] towers at its corners. At
the façade, the other is placed [illegible] on one side. At the
two sides of the gateway in the middle of the longer façade
stand the other four towers. The smaller towers are placed
at the middle of the rest and of the right side façade. A
series of machicolations crowns the entire chateau. The bal-
conies alternately have [illegible] and conical gables.

[illegible]

Blocks are also used in combination with half timber cons-
truction. According to a friendly communication of S. Albert
West, there are [illegible] half-timber [illegible] in Normandy [illegible]
houses of the 15th century, whose facades are entirely cons-
tructed of wood and terra cotta, in part enameled.

The two rows of squares with 34 in each on [illegible] house [illegible]

[illegible]

[illegible] window in the second story, over which was a square one,
which [illegible] one in the gable having about the same form and
dimensions.

Note 258. See the engraving of Jean Marot with the [illegible]
tion of 1580. Le Roux de Lincy in the Bibliothèque [illegible]
les Chartes, Series 2, Vol. 3, p. 49, on the basis of [illegible]
[illegible], Antiquités de Paris, 1662, p. 150, also gives [illegible]

The bell tower of S. [illegible] at Orleans is built of [illegible]
with earlier [illegible] and corbel tables of the [illegible].

[illegible]

[illegible]

[illegible], even in these [illegible] are [illegible] archivolts.
[illegible] Fig. 193 above. 257 On the connecting [illegible] between the
[illegible], the archivolts, [illegible] and the [illegible]
[illegible] are [illegible], but the [illegible] is plastered. On the
the two upper stories not only the [illegible] of the [illegible]
[illegible] and gable end of [illegible], but [illegible]
[illegible] on the [illegible] are [illegible] of the [illegible].

[illegible]

On the court side front the [illegible] wall these [illegible] are
also [illegible] on the two lower stories to the court. Above the

It forms a rectangle with round towers at three angles. At the fourth, the tower is placed somewhat at the side. At the two sides of the gateway in the middle of the longer facade stand two other round towers. Two smaller towers are found at the middle of the rear and of the right side facade. A s series of machicolations crowns the entire chateau. The battlements alternately have segmental and pointed gables.

615. Other Examples.

Bricks are also found in combination with half timber construction. According to a friendly communication of H. Albert Naef, there are at Neufchatel-enlBray in Normandy Renaissance houses of the 16 th century, whose facades are entirely constructed of wood and terra cotta, in part enameled.

The two rows of houses with 34 in each on Bridge Notre Dame in Paris, erected from 1500 to 1512, were of bricks with toothed vertical ashlar bands. Under each was an arch, a rectangular window in the second story, over which was a square one, with a last one in the gable having about the same form and dimensions.[956]

Note 956. See the engraving of Jean Marot with the decoration of 1660. Le Roux de Lincy in theBibliotheque de l'Ecole des Chartes, Series 2. Vol. 2. p. 49., on the basis of Corrozet, Antiquities de Paris, 1562, p. 150, also gives 68 houses.

The bell tower of S. Paterne at Orleans is built of bricks with ashlar quoins and toothed angles of the buttresses.

616. Bricks as an Element of Subdivision.

The peculiarity of the use of bricks in the chateau at S. Germain-en-Laye consists in this, that not only instead of a adding vertical ashlar bands for purposes usually assigned to them, even in stone masonry are inserted brick subdivisions.

As Fig. 142 shows,[957] on the connecting arches between the buttresses, the archivolts, side arches, architraves and their coffers are of bricks, but the ground is plastered. On t the two upper stories not only the architraves of the windows with their pilasters and gables are of bricks, but the members on the buttresses are likewise of the same material.

Note 957. From Sauvageot. Palas, Chateaus etc. Vol. 2.

On the court side along the great hall these brick members also extend on the two lower stories to the course above the

bases. At other places here the brick subdivisions were only represented by painting on the ashlars. This subdivision consists of slender coupled pilasters connected by small arches with plastered surfaces between them. The chimney caps, that rise above the terraces, are substantially of bricks with the same treatment, but without plastering.

On the external facades of the chateau, where the buttresses are placed inside, was the same brick membering as on the buttresses of the court, but merely flat, repeated like bands and breaking the gray stuccoed surface. Only by Millet(s restoration, who also placed external pilasters here, though only of ashlars, the original appearance and the subdivision w were entirely changed.[958]

Note 958. See further in the Section on Chateau Architecture.

The Chateau Saint-Ange in the Drome, according to a drawing of 1703, had continuous brick enclosures of the window architraves, which connected the windows and the dormers, and were joined by round arches over the windows and between the bands, just as in the Chateau of S. Germain-en-Laye.[959] In the ground story the bands extend to the belt course.

Note 959. Preserved in Cabinet des Estampes in Paris. See Typographie de France (Drome).

In the lower court (now of the Cheval Blanc) of the Chateau at Fontainebleau was assumed at a small scale a similar use of bricks.

On the ball-play house in Fontainebleau (Jeu de Paume) the belt courses are of limestone, then executed in bricks between these. (Francis I).

The system of the wing of Louis XII on the Palace Archbishop at Sens, represented in Fig. 143,[960] exhibits an example of this kind; brick surfaces ornamented by a tapestry pattern, added between the architectural portions executed in ashlars, yet only to a small extent and on the second story.

Note 960. From Sauvageot. Palais etc. Vol. 1.

b. Brick Architecture in the high Renaissance.

During the high Renaissance, we see bricks employed in the same way as an element of animation by color, yet almost only as a simple tone without any pattern. In the arrangement and form of the surfaces, various means are in use.

The House at Arcueil near Paris reproduced in Fig. 144,[961] located at the base of the aqueduct, exhibits there the bricks in courses, that alternate with the ashlars.

Note 961. From the same.

In the House at Beauvais illustrated by Fig. 77, we saw below great surfaces of brickwork, and above as at Arcueil the same in alternating courses with ashlars.

The wall surfaces of the first Chateau of Meudon were constructed by Philibert De L'Orme of bricks between the ashlars. This is not shown in the engravings (Fig. 230), but indeed w with certainty on old paintings in the Gallery of Versailles.

Toothed ashlars with bricks may also be seen on the Chateau at Vallery, built between 1550 and 1560, by some ascribed to Philibert De L'Orme.

618. Brick Construction in Toulouse.

By far the most interesting group of buildings on which bricks aid is presented by Toulouse. Yet the interest consists rather in the excellence of the stone portions, for which the brickwork forms the background, than in any virtue of the latter itself.

In the court of the Lycee with its charming early Renaissance, only the jambs and the backgrounds of the arches are of bricks. The front sides are entirely of ashlars.

In other cases the bricks serve as quiet wall surfaces and a background of the architectural forms. We see them thus in connection with the very best forms of the high Renaissance in the court of Hotel de Felzins and in the court of the Maison de Pierre. The toothings of the ashlar portions plays no part here.

In the splendid court of Hotel d'Assezat (Fig. 145), men were not afraid to leave visible the parts of the ashlars required for bonding, not as art forms, but as an element animating the ground, and also to permit courses of bricks and of stone to alternate in some places.

The court side of the wing of the same Hotel beside the street, as Fig. 145[962] shows, has also brick surfaces and an ornamental alternation with cut stone on piers and archivolts. In Fig. 129 is illustrated the beautiful court gateway of this Hotel on the street facadea It shows how the most refined

high Renaissance forms occur on capitals, consoles and friezes, and how on the tablets and diamond panels of the rusticated bosses the character of rudeness was avoided by all sorts of refined patterns.

Note 962. From Berty, A. La Renaissance en France etc. Vol.1.

Likewise the court of the Maison de Pierre at Toulouse, from the time of Charles IX, is built of cut stone and bricks.

In Hotel Caminade at Toulouse, this combination of both materials is based on other conditions and ideas. As Fig. 146 [963] shows, even the pilaster shafts and archivolts are made of bricks. Bases, capitals, imposts and keystones alone are of stone. Hence the entire rich ashlar subdivision of the w windous is inserted like a filling beneath the brick architraves.

Note 963. Daly, C. Motifs Historiques. Style Henri III. V Vol. 1. 1869.

In the beautiful court of Henry IV, has been executed a pretty regular alternation of about eight courses of bricks with ashlar courses of the same neight on the walls, arches and archivolts. The latter are also found above in the older part of Hotel Lasbordes or du Vieux Rasin, while the brickwork stops sharply beneath the art forms of the windows. In the later portions of the court, of which Fig. 47 shows one window, the frequently great toothings are visible.

On the facade of a house in Rue St-Rome in Toulouse, that is illustrated in Fig. 147, [964] the toothings of the ashlars were employed for decoration in a manner different from the usual one, for they were moulded in entirely similar form and used at similar distances.

Note 964. From Berty, A. La Renaissance etc. Vol. 1.

c. Brick Architecture in the late Renaissance, in the times of Henry IV and of Louis XIII.

619. Sixteenth Century.

The system of forms of the so-called style of Henry IV consists of bosses, brick surfaces, and separate ornamental motives, such as masks, helmets, trophies, skulls, frames or rows of leaves etc., are found employed isolated or together, already fully developed on the facades of Chateau Charleval in 1572 by Du Cerceau. (See Figs. 119, 132).

The famous architect and copper engraver has here emphasiz-

emphasized more boldly only the elements, that we find in a series of his compositions, that are frequently isolated in his work published in 1559, Livre d'Architecture --- contenant les plans de cinquante bastiments. (See Art. 162).[965]

Note 965. See Plates 3, 5, 6, 9, 12, 14, 17, 18, 19, 20 (exterior), 21, 26, 28, 45. Plate 22 approximates to the heavy arches of the Place Royale.

620. Examples.

On Chateau Fresnes, eight leagues from Paris, probably built between 1570 and 1585 by marquis Francis d'O (died 1594), About which I could obtain no other information, is found a combination of bricks with rustication, which appears to follow the forms of Du. Cerceau for the Chateau at Charleval. As Fig. 148 shows,[966] the animated composition and fancy has not given place to the "reason" of the time of Henry IV and of Louis XIII.

Note 966. From Isbael Silvestre. Oeuvre. Vol. 1. Pl. 114.

One should assume that the famous New Chateau at S. Germain-en-Laye, whose erection Henry IV again took up after new plans and completed, followed this tendency in the richer treatment of the crowning members. (Figs. 133, 234).

621. Age of Henry IV.

With the age of Henry IV we pass to the development of the style of Louis XIII, so famous in France, that originated from a combination of bricks with rustication.

We have endeavored to emphasize, that this so-called Louis XIII brick style was in nowise the sole expression of that t time. (See Arts. 225 - 230). Far more it was not even the sole character of the tendency then in brick construction. It only represents a strong current thereof. We shall have to mention beside it a somewhat freer one.

1. Severe Tendency.

It is evident from the preceding, how strongly right was Cesar Daly, when he accented the mistake of designating all mixed brick and ashlar work as the style of Louis XIII. Still the type, with which we now meet, has something so rudely expressed, that this mistake in the usual mode of speaking has something possible to explain.[967]

Note 967. Constructors not well informed term style Louis

XIII all architecture in brick and stone later than the beginning of the Renaissance, that does not bear its origin very clearly marked in its decoration, and they naively suppose t that structures of brick and stone only date from Louis XIII. See Revue Generale d'architecture. Vol. 28. p. 150.

622. Natural Elements.

In the 16 th century brick occurs simply as an artistic, p picturesque and animating element. With Henry IV and Louis XIII, by its exclusive combination with cold and angular toothings, it suddenly assumes as perhaps never before existing character. Thereby it also actualiw receives something nationally French, that many prefer to see in it.

Among many Frenchmen there still prevails today a preference unintelligible to me and a predilection for this style tendency. Men find it truly French, antiitalian, rational a and pure. It is in fact heavy, not to see therein somewhat of the character of a political fashion, of the standard of a party and the motto of a portion of the Christian church.

I have already had opportunity to refer to the peculiar character of this style tendency as well as to the connection with a mighty intellectual current of that time. (Arts. 11, and 18).

623. Character of the Style Tendency.

It is just as if men had intended to emphasize the character of "hard connered" everywhere, even on each ashlar as frequently and as much as possible, and to avoid all grace and every chief fantasy, so as to everywhere appear genuine and solid. Is it not a part of Calvin and truly Huguenot?

The architectural character of solid earnestness and unimaginative simplicity corresponds just as well to the Huguenot intellectual tendency as to that of the more Gallic branch of the counterreformation in the period of about 1600 to 1628. [968]

Note 968. This justifies the opinion of Lemonnier, that then the dogmatic difference between Catholics and Huguenots r remained unchanged, but the earnest Christian perceptions were about the same in both faiths.

If one reads the words in which Henri Martin [969] describes the new French language of Calvin and did not know that it r related to a literary style, he might take it to be a very c correct description of the tendency in brick and stone const-

construction of this so-called style of Louis XIII.

Note 969. See Histoire de France, Vol. 12. p. 186. He terms it firm, clear, plain, fluent without pomposity, lively without haste, expressive in simplicity, and above all logical in the precise severity of construction. By too much logic it has sacrificed one of the elements of poetry, the free movement of the imagination. Lanient has emphasized in the "refugee style" the progressive stress, as well as that the "graces of its natal soil" were wanting to it.

To the inventor of this architectural type might be applied the words:-- "He was an intellect and a fettered heart." 970

Note 970. Words of Marechal de Charbonnieres on Agrippa d' Aubigne. See Lintellac, E. Litterature francoise, p. 291. P Paris. 1894.

It is not to be denied, that this actually slightly artistic tendency, sometimes dry and without imagination, may yet sometimes assume a noble and really distinguished character, as for example on the Chateau at Dalleroy.

But as soon as this style loses the character of noble simplicity and worth, in connection with dignified proportions, its charm is gone. The more the relief of bosses and toothings is enhanced and enclosed by rich mouldings, the more clearly appears the character of artistic poverty, since one then sees, that it was no longer dignified simplicity to which this style tended, but to a cold and angular intellect without feeling.

2. Severe Tendency in the Style of Henry IV.
(The so-called Style of Louis XIII).

624. Sully, the Father of the Huguenot Style.

If men desired to designate this style tendency after its moral founder, then must it be named not the style of Louis XIII, but the style of Sully. Likewise may it be said of the spirit of the great Huguenot minister, that he was clad in i iron, and that he armed with ashlars all the corners and angles of the houses of the two Places, that originated under his rule.

Before these two squares one must always ask himself anew, whether he may be really in France and in Paris, in the land that produced the slender Gothic and the elegance of Francis

I and of Henry II? Here all is simple and earnest, and in p part almost boorishly heavy. One believes himself transferr-ed to Holland. Sully is here in the domain of secular architecture the father of the Huguenot style, as we see Salomon de Brusse such in the domain of church architecture.

The first of these two squares was the Place Royale in Paris, begun in the year 1599 or 1600 on the site of Place des Tournelles, [971] the modern Place des Vosges.

Note 971. See Martin, H. Vol. 10. p. 458.

The second important example of this tendency is Place Dauphine in Paris. On March 28, 1609, De Harlay, First President of the Parlament, obtained the concession of the square b between Pont Neuf and Palace of Justice under the condition, that he should build according to the plans received from the Grand Voyer de France (Sully). Fraicois Petit made them. [972]

Note 972. See Lance, A. Dictionnaire etc. Francois Petit.

The system of treatment for this square was already illustrated by Fig. 53.

Reference has previously been made to the buildings of Henry IV at Fontainebleau, the Galerie des Cerfs and the Cour d des Cuisines. (Art. 228). The brick enclosures of the windows in the court of the last building may be seen in Fig. 322 through the opening of the main gateway.

On the Galerie des Cerfs appear no visible toothings. By the Doric capitals of the lower pilasters and the volute consoles of the upper vertical bands, the dullness of mere toothings is avoided.

The chimney caps on ashlar buildings were themselves frequently built of bricks with toothed ashlars at the angles. T The Hotel de Sully in Paris is an example thereof, Fig. 304.

Facades of cut stone and bricks may further be seen on a Hotel from the time of Henry IV, No. 30 Rue de Francs-Bourgeois in Paris. In La Ferte-sous-Jouarre, the Chateau was built in 1615, according to an inscription. [973]

Note 973. Illustrated in Sauvageot. Vol. 4.

627. Chateau Dalleroy.

That as already stated, this tendency may yet sometimes assume a really dignified character, is shown by the Chateau at Dalleroy. The facade consists of two side portions with thr-

three windows in width, two stories high, and a projecting m middle building of the same width and with a third somewhat lower story. At the front corners of the broad terrace are two detached square pavilions of a single story. These five masses of buildings have their separate high hip roofs and form an interesting elevation, that animates the simple treatment of the surfaces.

As of the first importance in this architectural system should not be forgotten the following:-- the proportion of the lengths of ashlars to their heights, the lengths of the toothings, the proportion of angle quoins to those of the windows, and that of the brick surfaces to those of the ashlars, merely elements that must be carefully considered. Just on account of their simplicity do they require great talent of the a architects, to not appear merely cold, angular, without feeling and thought. Here are entirely plane, slightly projecting and regular toothing, a plain belt cornice with the height of the ashlars over the ground story, a second below the frieze and a modillion cornice, which furnish the means together with the dormer windows.

The quiet charm of this Chateau seems to be based on an actual harmony in proportions of all these parts to each other, joined with "real, noble and dignified simplicity".

628. Chateau Beaumesnil.

On Chateau Beaumesnil near Bernay, the latter is no longer the case. Such an outlay has been made with elements, which are in themselves neither noble nor beautiful, but are first of all angular, cold and without feeling, that one immediately thinks:-- with this money should have been created something nobler. The general elevation recalls that of Chateau Dalleroy, excepting that the little free pavilions of the latter are attached at the sides as extensions of the main building.

Chateau Beaumesnil[974] is one of the better known examples of this ashlar and brick tendency.

Note 974. Illustrated in Sauvageot and in Lübke, W. Geschichte der Renaissance in Frankreich. p. 339.

Toothed ashlars at the angles, broad stone window jambs interrupted by rusticated ashlars, support bold consoles, on

which rest the strongly projecting gables of the windows in three stories. The uppermost row of windows already extends above the high roofs in the form of dormers. Simple ashlar bands form panels on the wall piers; a bold modillion cornice with stone balustrades crowns the dry, angular building with perhaps an unrestful effect.

629. Example in Paris.

The former Hotel Tubeuf, belonging to Mazarin after 1648, now a part of the Bibliotheque Nationale in Paris, was built by Le Muet, when the street was opened there, and as Fig. 149 shows,[975] it is an example of the severe and simple mixture of brick surfaces with plain rusticated toothings.

Note 975. From Marot, J. Oeuvre. Vol. 2. Pl. 75.

The Galerie Mazarine, that Francois Mansard built behind it, and that forms a part of the Cabinet of Copperplates, adheres to this tendency with peculiarly dignified proportions.

3. Freer Tendency.

630. Its Elements.

Besides this dryer tendency, that is based on the emphasis of the toothing, there is found another, that endeavors to b bring somewhat more refinement into the combination of bricks and stone. Toothing is avoided or is concealed by bricks. Pilasters occur in some places, and in the middle of the brick panels are inserted moulded ashlar tablets. These sometimes have consoles for marble busts. The first Chateau at Versailles, built by Louis XIII, had this character, as may be seen in Fig. 58.

We doubtless stand before a tendency, that is allied to the freer time of Charles IX and of Henry III.

Chateau Sully near Autun in Burgundy, already commenced in 1567, but whose erection still continued under Henry IV and Louis XIII, must be an example of the free tendency, that this carries from the 16 th into the 17 th century. The Doric rusticated pilasters of the ground story receive directly and without entablature the bases of the Ionic order of the second story, whose entablature alternates with high consoles in pairs and terminates the architecture of this court.

631. Examples.

The Palace de Justice at Lisieux appears to me to be one of the

the best buildings of this tendency. The distribution of colors and that of the reliefs is happy. There also occur pilasters, niches, a sculptured frieze, a loggia in the ground story next the court, with narrow hermes-like piers below and a middle pavilion above.

Likewise the Chateau des Ifs near Fecamp has somewhat less dryness,[976] and it also has tapestry patterns on the brick surfaces.

Note 976. Illustrated in Sauvageot. Vol. 2.

Sometimes the ashlars and bricks do not only appear beside each other, but are combined with some parts of broken stone (boulders) in courses of different sizes, and with small cubical fire-stones, that form mosaic patterns. An example of these is shown by the Manoir de Mantry at Touques near Trouville.

Although on the little Chateau d'Agnessau near Trouville, that has a pilaster order below and projecting bands above, the fire-stone occurs in combination with ashlars and bricks.

C. Ecclesiastical Architecture.

Churches, Tombs, Monasteries and Hospitals.

Introductory.

632. Particular Interest of this Division.

With the "ecclesiastical architecture" of the French Renaissance, which forms only a portion of that of the entire Renaissance, we enter a domain most suggestive for the architect, both in purely architectural respects as from the standpoint of history, from which it cannot be separated. It is at the same time one of the most difficult, when one is not satisfied by a mere enumeration of buildings or of their fragments, but desires to penetrate into the aims of the architects, and endeavors to recognize the undertakings, that the style in a accordance with its nature and its capabilities was in position to complete. Just in France as the limited and the native and the Gothic -- of this sole religious style, as some believe, -- is it of special interest to pursue the fortunes and the history of the ecclesiastical architecture of the new style. This land received the privilege of embodying the longing of the northern peoples for a national style as attained by the Gothic. Therefore nothing appears more instructive, than to follow and to observe the work of the artistic creative gifts and of the intellect of the French in this new historical period.

633. Difficulties in Treatment.

Unfortunately the ecclesiastical architecture of the French Renaissance during the first and most interesting period thereof from 1495 to 1595 must develop under conditions, highly disadvantageous for it. The number of the buildings, that o only approximately sprung from an original design and bear a native stamp, is extremely small. It is easily intelligible, that from this alone a description of the development of the style presents great difficulties. A second and no less great one comes from the numerous fragments, which even though frequently but small, possess a high artistic and stylistic interest, and arouse the wish to present an entirety or a complete church in the style of the given fragments. It was not easy to form a method of treating such fragmentary materials., that would afford a clear survey and permit the following of

the historical development of the forms of the style.

The difficulty in collecting these numberless fragments, of judging and grouping them, so that the architectural ideal of the style would be recognizable, has not only very much delayed the completion of this labor, but also made it necessary to extend the scope of research and to employ aids, without which the purpose was scarcely to be attained. This has also gradually produced its subdivision.

So far as possible, have I endeavorde to find characteristic types of the steps of development and to group around them the fragments, allied in style to them. Occasionally must r references be made to Italian or Spanish monuments, which aided a better understanding of the tendency only partially expressed in separate fragments. On account of the difficulty of treatment of such dismembered materials, I ask special lenity in the judgment of this division, that is just the one f for which I felt a particular preference, and which I desired to treat with success if possible.

684. Subdivision of the Materials.

The special material is distributed into main subdivisions. Chapters 14 to 16 treat of the exterior, of the interior, and of domed structures. In Chapters 17 and 18, I have described the parts and fragments of the exterior and the interior. Chapters 19 to 21 are devoted to the architectural works of the provinces, the Huguenot buildings and the tombs. Chapter 22 treats of the internal decoration. In the two following are mentioned some monasteries and hospitals. In each Chapter, as far as possible, the works are grouped chronologically and according to the phases of the style.

Therefore so far as this may in general be possible, whoever desires to take a general view of the examples of the high Renaissance, must successively consider the works of this phase distributed in the first five Chapters, and also take the tombs as an aid.

For a number of works, especially important for the style and for history, I have attempted, so far as the materials p permitted, to determine the history of the building and the author of the design. For very many others, on the contrary, these questions were entirely left out of consideration, and

attention was paid to the form alone. The latter have been but approximately dated in accordance with the average dates of similar works.

With such an unfortunately and unavoidable number of isolated groups particular care must be devoted to the general survey at the close of ecclesiastical architecture (Chapter 25). It was first possible there to collect the types, that a valuation of capabilities, opinions and of works permitted, and on the other hand to defend these against the attacks, which the ecclesiastical architecture of the Renaissance so frequently must suffer. Against these attacks I collect in a special work, that for lack of space cannot be included here, the architectural means at the command of the Renaissance for producing a religious effect. In another Chapter I indicate the chief types of Renaissance churcher, on the one hand, in order to obtain a scale for the works of French ecclesiastical architecture, and on the other, to allow many of its purposes to become clear.

I hope that by this separation of the questions into different Chapters, a clear survey may become possible, and that even if this labor has been somewhat extended, that the results obtained may compensate for this.

Chapter 14. The Exteriors of the Churches.

a. Transitional Period and Early Renaissance.

1. Different Methods of combining forms during the t transitional Period.

635. The Round Arch in Late Gothic Compositions.

It may perhaps be permitted, to designate the appearance of the round arch in late Gothic works as one of the earliest f forms in which the new spirit commenced to shine faintly. In the rich late Gothic vestibule of the Cathedral at Albi, the pointed arches are already replaced by round arches.

636. Abandonment of the Buttress and the vertical Mode of Composition.

In the facade of the Chapel of Tilloloy (Fig. 150 [977]), so to speak, all recollection of the principle of the growth of the members from below upwards in an unbroken manner has disappeared. The members are inserted in the antique spirit in the brickwork as in horizontal courses, particularly capricious, indeed even venturesome is the caprice to be termed, by which are treated the main gable and that over the portal. We shall return to the design with two low towers.

Note 977. From Berty, A. La Renaissance etc. Vol. 1.

Gable and console with the representation of the Ascension on the upper part of the facade of the Chapel of S. Geoire n near Vienne are derived from a similar mode of composition.

Sometimes is evidently lacking all understanding of the art of composing a proper facade with the new forms. Men are satisfied with inserting some Renaissance motives in the plain masonry of the facade. An example of this is the Church of Aumale, about in the style of 1535, on whose facade wall the motive of a triumphal arch simply forms the facade; above the entablature are slender tabernacles at the sides, a wider one with gable being built in at the centre, above this being a Doric entablature with triglyphs, [978] unprepared and entirely isolated for the entire width.

Note 978. Illustrated in Nodier & Taylor. Picardie. Vol. 1.

In S. Martin-aux-Jumeaux at Amiens, the subdividing composition appears freely attached to great plain walls. On the right and elft of the doorways are two columns connected by a niche, repeated in two stories. The lower system supports

a continuous Doric entablature; on the upper rises an archivolt surrounding the rose window, and here as a arch forms t the chief motive of the facade. Shrine-like terminations of the sides and a tabernacle with gable over the archivolt in the middle completes this composition, to which may fall the character of about the time from 1540 to 1550.[979]

Note 979. Illustrated in the same, Pl. 1.

Some other facade motives may perhaps best find mention in this place.

The chapel of Chateau of Tallard in Dauphine, with shells in the tympanum of the portal, has a gable that instead of e ending in a vertex, is terminated by a broad and low tabernacle covered by a statue, and whose angles are treated as three-quarter columns with spiral ornament.

In the Church of Rosnay in Champagne, the lower half is still late Gothic in arrangement. From this develops a Renaissance architecture with pilasters at the angles, on whose entablature rests an antique gable.

638. Penetration of high Renaissance Elements into Compositions of the Transition Period.

While this transition period developed in France, in which chiefly the forms of upper Italy of the so-called Bramantesque style are mixed with the Gothic, one also exceptionally finds examples in which, instead of the former, were already introduced separate motives of Bramante's high Renaissance into a Gothic composition.

In the portion of the Church of Magny shown by our Fig. 151,[980] the buttress system, by means of pilasters and three-quarter columns, is taken into the domain of the columnar orders. The gables are treated in the manner of stepped attics. The antique idea of the placing of the parts over each other, instead of their outgrowth, shows itself in the treatment of the tracery.

Note 980. From Palustre. La Renaissance etc. Vol. 3. Paris.

On the facade of the Church at S. Calais shown in Fig. 152,[981] the upward growth of the members is retained in its main lines, but the strong projection of the buttress is changed into the moderate relief of simple and bold pilaster forms. The slender finial forms are connected with the latter with

slight skill. Just as capricious .s in Fig. 150 is the subdivision over the middle doorway, that must recall a divided gable. Notable here is further the occurrence of a single g gable for the entire width of the facade.

Note 981. From the work mentioned in the last Note.

The Chapel of S. Jacque in Dieppe exhibits a peculiar mixture of Gothic forms with those of the Renaissance. At S. Quentin the southern end of the transept appears to be of the time of Louis XII, and the facade of the Church at Laneuville in Picardy to be of the early Renaissance.

639. Compositions with Gothic structural Framework and Renaissance Panels.

On all examples so far mentioned is taken as a basis the "lack of system" that prevails. Men grasped no clear ideas of the treatment of forms or of the mode of composition. It is as if they employed at random the new forms, that they had become accquainted with in Italy or with their French pupils, or that some Gothic principle had been simply abandoned without rightly knowing how to replace it. We now come to solutions where a certain method in the treatment of forms may be described. And it is indeed based on the same idea, to which we have already referred.(Art. 105). Before all the supporting or strengthening parts, as well as the buttresses at the angles remain Gothic, while the new Renaissance forms exhibited between them rather as decorative panels.

The facade of the Church at Roches-Tranchilin, now a ruin, was divided into three bays by Gothic buttresses. The middle one is somewnat wider and was occupied for its entire height by a pointed arched niche, below which lies the portal. First in the side bays appears the Renaissance subdivision; below as an arcade with three arches supported by flat pilasters, above being slender vertical bands, that have Renaissance panels, like the shafts of the pilasters, and are connected at two-thirds their height by medalldons with heads like the antique.

Even on the facade of the Church at S. Galais (Fig. 152[981]), that was described above, is found something of the same idea. The middle buttresses have been abandoned and changed into a antique forms, while at the angles Gothic forms are retained

as such. Between these fixed corners opens the field for the new forms.

It is still similar on the following examples, but the forms developed between the Gothic angle buttresses are already connected in accordance with a native idea and are treated together after the manner of the described method of the completed early Renaissance. (See Art. 113).

640. Combination of vertical and horizontal Members.

The facade of the Church of Montresor in Touraine (Fig. 153 [982]) shows how men endeavored to combine the aspiration of t the vertical mode of composition with the increasing horizontal elements (see Art. 104) without a disturbing conflict. They resorted to Romanesque vertical bands connected by round arches, which subdivided the wall like the buttresses, which had nearly become flat pilasters. Their transition to the s strongly expressed entablature was made by means of the canopies over the statues, that served as terminals of the vertical motives.

Note 982. From a photograph marked M. F. 3163.

The entablatures themselves are treated more as broad bands between two mouldings, on the friezes of which busts of saints look forth, as if from metopes. To the great arcade motive, that connects doorways and windows into an entirety, we shall return.

The Church of Montresor (two hours from Loches), begun in 1519 at the cost of Ymbert de Batarnay, was completed in 1541 by Renee de Batarnay.[983]

Note 983. See Mandrot, B. de. Ymbert de Batarnay, Seigneur du Bouchage, councillor of king Louis XI, Charles IX and Louis XII. p. 396 et seq. Paris. 1886.

2. Choir Designs.

For the design of the choir parts and apses, the Renaissance in France adopted the Gothic arrangements and added nothing new, so to speak.

The choir with ambulatory and radiating chapels, the high elevated windows beneath the vaults, never vanished from the customs at Paris, as may be seen in S. Sulpice.

Ribbed vaults frequently continued into the 17 th century, and even later are found flying buttresses transformed in sin-

singular ways.

On the smaller buildings as a rule are likewise the polygonal choir endings without ambulatories.

641. S. Pierre at Caen.

One of the most famous examples of brilliant ornamental architecture is found in the five radiating chapels around choir of S. Pierre at Caen. They must have been erected from 1 1518 to 1545 by Hector Sohier, or according to others after 1521.[984] They form three sides of the octagon to a height of 9.84 ft., date from the Gothic period, and are characterized by the clear visibility of the main subdivision and the beautiful, very rich and fanciful ornamentation.

Note 984. Hector Sohier from Caen in 1521 took the same p part -- built the apse, the vaults of the choir and of the e eastern side aisle, if not those of both. (Lance, A. Dictionnaire etc.).

At the angles of the polygon are bold pilasters instead of buttresses, on which rest the cornice and the balustrade. At the sides join directly the archivolts of the broad round-arched windows, that are without impost mouldings and tracery and occupy the entire width of the side up to about two-thirds their height, or about at the height of the imposts of the w windows, these pilasters are strengthened by projecting and diagonally set half piers with two pilaster sides, and in the upper third they extend as finials like candelabras along the rear pilasters to their capitals.

The richly perforated balustrades with vases, garlands, scrolls and consoles terminate the chapels covered by terraces. In the arch spandrels are also rich arabesques.

The middle hexagonal chapel of S. Maria is a little wider, and since the proportions remain the same, the angle pilasters are higher. On their architrave follows a frieze with arabesques and a small cornice. Above this and corresponding to the height of the internal vaults and ribs, the exterior rises around it as a free attic above the side chapels. The beautifully enclosed round windows of the lunettes are likewise crowned by arabesques, a cornice and a perforated balustrade. Behind these also the stone roof forms a terrace. On the attic the angle pilasters are somewhat thinner. Their l

lower half is joined as a shallow niche, above which the most charming canopies with shrines and candelabra finials extend into the beautiful capitals.

For the character of the details it is still to be said, t that the enclosures of the round-arched windows of the middle below, and further of the two on the left and of the first windows of the rear chapel on the right, seen from the exterior, consist of two jamb posts abutting against each other. The interior recedes slightly and goes down to the splayed sill, the exterior down below the window parapet. The many plain members of the mouldings with few flats recall the early round-arched mouldings of Brunellesco; likewise the cornice with its scarcely projecting facia. On the contrary, other mouldings, as well as the other windows of the two right hand chapels and those of the attic rather show a study of t the Lombard works of the Bramante style, of the side doorway of 1491 on the Cathedral at Como, of the candelabra of Bramante on S. Maria della Grazie in Milan, of the medallion heads with long necks by Caradosso in the sacristy of S. Maria near S. Satiro in the same city. One of these heads represents F Francis I.

In any case it must be assumed that the master of this building had seen and studied the Italian buildings mentioned and also the Certosa itself near Pavia.

In the interior as on the exterior the round windows in the lunettes are separated by a frieze with sirens and scroll work between two cornices.

The treatment of the vaults will be described in the Section on these, as well as the finials and buttresses in that o on the latter.

642. Other Examples.

According to Palustre the beautiful choir chapels of Notre Dame des Marais in La Ferte-Bernard, built in 1335-1544 by Mathurin Delaborde, were under the influence of those of S. Pierre in Caen.[985] We shall return to this building in treating of windows and balustrades.

Note 985. According to Lance, Dictionnaire etc., Jean Texier (not to be confounded with Jean Le Texier, named de Beauce, who worked at the same time in Chartres) was architect of

the church until 1529. He was succeeded by Mathurin Grignon, who died in 1532. Lance. Vol. 2, p. 322, further refers to the brothers Viet.

A somewhat freer composition is shown by this choir structure in the Church of Madeline in Montargis, that is ascribed to the elder Du Gerceau.[986] Around the choir composed of five sides of the octagon extends an ambulatory, that is of rectangular form for the height of the chapels, but above the c chapels also passes into the octagon, and is about as high as the choir itself, as in hall churches. Internally the character is still essentially late Gothic, but is externally entirely Renaissance. The flying buttress system treated with p pilasters, projected columns and entablature, crowned by vases, is in the character of the details is allied to the two beautiful churches at Tonnerre.

Note 986. Illustrated in Geymüller, H. von. Les Du Gerceau. Fig. 36. On the building may be seen different dates between 1545 and 1586.

The transition from the square to the octagon recalls Lombard buildings of the time of Bramante and based on S. Lorenzo in Milan.

The former rear facade of S. Sauveur in Paris showed between five round-arched windows with tracery, Corinthian-like pilasters on a high substructure, before which stood statues beneath canopies. The latter were placed at the height of t the imposts. The figures stood on projecting small round pedestals, that replaced the bases of the pilasters. Above the entablature were four slender pointed gables and the gable on the middle axis was low.

To be mentioned are further:-- the exterior of the apse of S. Sauveur in Caen (Francis I), and the apse of the Church at Gneznou , and the external treatment of the Church at Folgoet, both in Brittany.

The choir with three sides of the earlier Chateau chapel of S. Saturnin at Fontainebleau (erected between 1528 and 1545) has boldly projecting buttresses, on which pilasters of the lower chapel, and with one column on each front side, correspond to the upper ones. This has round-arched windows with triply divided tracery.

This chapel and the so-called peristyle in the oval court are by the same master. Men have long and absurdly desired to see in the latter a work of Serlio. Some parts of the chateau from the time of the early Renaissance are worthy of the architect, who was evidently not Gilles le Breton, even if he might be the contractor. He had brought with him a careful study of the mouldings of the choir and of the sacristy of the Cathedral of Pavia, and he otherwise adhered to the school of Chambord.

3. Facade Compositions.

a. Facades with great Arch Motives.

643. Examples.

There are facades on which the architect has created a great niche-like principal motive, which should appear as an indication of the height of the interior. Here belong the ruins of the Church at Roches-Tranchelin and the Chateau chapel at Usse, probably originating between 1510 and 1520, to which we must soon return. One must assume, that this motive was taken from the transept facades of different Gothic cathedrals.

The facade of the Chateau chapel at Usse in Touraine of about 1510 to 1520 shows a plain wall with steep gable, diagonal buttresses and a slender pointed arch in the middle third, which combines the doorway and the window into a common recessed niche motive. Its jambs are formed of several orders of pilasters and candelabras. Rich finials rise above the arches. Between them develops as the crowning accompaniment of an ogee gable an indescribable mixture of parts, candelabra and finial forms with consoles like flying buttresses. Certain parts are formed in a more refined and nobler way, such as the jambs of the niche with busts in round medallions.

The Churches od Lauzoc (Charente-inferieure) erected by Galiot de Genouillac, grand master of artillery under Francis I, and of Chateau Assier (Lot), according to Palustre, must belong to the style according to the region of the Loire, and are not as usually stated of the former, to be ascribed to t the famous Bachelier from Toulouse.

In a particularly beautiful manner on the facade of the Church at Montresor (Fig. 153) is the portal combined with the great window above into a whole, especially into an enclosed

facade, inserted into the bay of the middle aisle. This great transverse bay is itself characterized externally in the high and slender arch, which encloses the doorway and window in common. By its skilful development is avoided the danger, that this great motive of the opening of the middle aisle may cause the scale of the facade to appear smaller.

On the facade of the former Church of S. Pierre in Rheims (Fig. 154 [987]), concerning which I possess no further information, but which must belong to about the high Renaissance a already, the middle aisle is likewise indicated externally by a great arch.

Note 987. From Israel Silvestre etc.

In the Church of Brie-Comte-Robert, the middle aisle exhibits above a Gothic ground story a slender gallery like a triforium.with pilasters and four arches with tracery, above this being a round arch over a rose window, very similar to that on S. Pierre at Rheims. Above the entablature are a balustrade and the steep gable, all between buttresses, that are formed as pilasters of a colossal order. The details are allied to those of S. Eustache in Paris of about 1540.

b. Type of the Certosa near Pavia.

644. Importance of this Composition.

Reference must be made to other church facades of Du Cerceau, that indeed apparently show a somewhat advanced style, b but which are actually contemporary with his facade for S. E Eustache.(Fig. 156), and that exists only in an engraving known as that of the "Grande Chartreuse de Pavia". In spite of the relation to this model, it is an independent composition of Du Cerceau, and is to be regarded as evidence of the different ideas in this domain in that time.

It exhibits the facade of the Certosa of Pavia transformed according to a definite principle, shown as composed with its lacking central additions with their semicircular gables on the middle and the outer side aisles.-- Du Cerceau has sought to give to the building arranged in three heights a severer and more architectural character by means of three Corinthian orders of half columns with coupled pilasters at the angles. The two very high middle friezes and the plinth of the ground story are subdivided between the breaks by the arcade of Dol-

Dolcebuono, which in three effective horizontal bands, at the same forms the parapets of the three stories.[988]

Note 988. Illustrated in Geymüller, H. von. Les Du Cerceau. Fig. 28.

It is an attempt to combine the Renaissance facade with several stories of columns with the front facade of the chief example of Milanese love of ornamentation, and it shows once more, how the thoughts of the French masters were directed t toward the same region, in which they sought the first prototypes of their Renaissance.

This composition represents the moment, when the thoughts began to turn from thence toward Rome. It is a preliminary of the later type of Roman pilasters and of the facade with half columns with an elevation stepped like a basilica.

c. Facades with Small Towers.

One meets with small facades, flanked by one or two low towers, that apparently should contain a winding stairway to the roof and the cornice gallery.

On the early Renaissance facade of the Church of Brie-Comte-Robert (probably about 1535 or 1540) there projects only at the right corner of the middle aisle such a stairway tower. Below Gothic and polygonal, above round with two orders, half columns before pilasters. The ruins of the Church of Roches-Tranchelin have at the left corner of the facade an octagonal tower of this kind.

On the Church at Vetheuil, the angles of the middle aisle are treated as small square towers.

S. Saturnin, the earlier chapel of the Chateau at Fontainebleau, had from the time of Francis I (between 1528 and 1545 a vestibule with two small campaniles, which projected into the oval court, and that should be recognizable within the new facade of Henry IV.

In some cases, as in the chapel at Tillaloy (Fig. 150), the Chateau chapel at Anet (Figs. 192, 193), and in the "Temple" at Conches (Fig. 206), these two low towers appear to indicate the possessor of a fief.

d. Architecture of Towers in General.

Before the treatment of the facade with two towers for S. Eustache in Paris and of S. Michel at Dijon, something should

be said on the development of the architecture of the towers of the Renaissance in France.

645. Influence of the Cathedral at Tours.

First of all comes into consideration here the completion of the towers of the Cathedral at Tours, that were commenced between 1492 and 1498, and finished in 1547.[989] Their forms evidently exerted a very important influence on the treatment of the church towers of the French Renaissance.

Note 989. See Archives de l'Art Francais. Vol. 2. p. 321.

Their upper parts exhibit in addition to the lower Gothic subdivision all possible steps of mixture of the old and new forms of the transition phase and of the early Renaissance. Above the square they pass into an octagonal dome with large lantern, likewise shaped as a small dome. The earlier north tower was completed in 1507. Whether Bastien Francois and Martin Francois were actually the designers or were merely t the executors, I am unable to finally decide.[990]

Note 990. See Arts 105, 108 and 116.

Yet, when I referred on page 102 to this said master, I added thereto, that the determination of the main forms of these dome terminations could not occur before the arrival of t the Italians of the colony of Amboise, and that a definite p participation of their chief master Fra Giocondo appeared to me more probable than the contrary. And indeed just because a contrast between the security of all general forms of this domed elevation exists, which one should not expect from the masters, that had to answer for the tolerably rude details of the execution. The figures in the niches have something crude and dwarfed, and even on the south tower, only completed in 1547, occur in places forms, that already are under the influence of Blois and Chambord, and that are still less mature than the peculiar composition of the domed structure, whose form was fixed before 1500.

The termination of the south tower was completed in 1547 a and is ascribed to Pierre Gandier.[991]

Note 991. Lance, A. Dictionnaire. Vol. 1, p. 294.

One here observes, how the gradual development of the alphabet of forms of the school ob Amboise was applied by steps to those members, that could occur on a tower, without passing

outside the chief currents of the originally decided design for completion.

A further application of the same forms is found on the Church of S. Germain at Argentan. (Fig. 155 [992]).

Note 992. From an old drawing in Cabinet des Estampes in Paris. Vol. Vh 146.

The spire of the tower on the facade is formed as a two story dome stepped in two parts, as a transition from the square. The idea is still early Gothic, and the simplified forms approximate those of the high Renaissance.

e. Facades with two Towers.

346. S. Eustache in Paris.

Before the vanished facade with two towers of the famous C Church of S. Eustache is Paris can be described, something m must be said of the exterior of the same. Its history will first be treated in reference to the interior and in connection with Figs. 182 and 184.

Particularly interesting on this at present is the facade of the transept. Below are two doorways, that are combined with a broad tracery window under a common round arch into a single motive between broad pilasters. (Fig. 29). Above the entablature of the latter are two broad Corinthian pilasters at the angles, and between these are two triforium arcades a above each other. In the second story follows the great wheel window. Over this comes an entablature, whose cornice and balustrade are extended as a termination of the middle aisle. Finally to the roof corresponds a slender gable with a small whael window beneath a Gothic blind arch. At both sides round turrets terminate the buttresses.

The composition of the transept facade of S. Eustache in Paris is based on such as are shown, for example, by the transept of the Cathedral of Beauvais. (15 th century).

On the elevation the style clears and simplifies itself. The consoles of the entablature over the portal already approximate to the style of the Chapel of S. Romain at Rouen. On the two triforium arcades the Doric capitals recall those of Ecouen. The pilaster treatment is unusually sharp, plain and tense.

With the execution of the above described beautiful transept

facade the exterior of the side facades of S. Eustache is less sympathetic. The scarcely projecting Corinthian pilasters between the windows of the chapels appear broad, short and n not in the scale of the tracery. Entirely flat and weak, they do not, as they should, form the ground story of the buttress system, that boldly projects above their entablature and its balustrade. They further have no proportion to the two upper pilastersorders of the buttress.

The tracery of the windows of the chapels and of those of the side aisles reaching above them is no longer truly late Gothic and not even in good Renaissance forms. Finally quite discordant are the varied ascending oval arches of the doubled flying buttresses, that in two stories support the upper walls of the middle aisle and transept.

The facade of the chapels on the right between transept and faaade extends obliquely, so that the depth of the chapels d diminishes from the first one and in front only amounts to t that of a side arch.

The former main facade of the five aisles of S. Eustache h had two towers and a wide middle aisle between them. For the entire width were completed two stories of the facade and half the third, which extended to about the cornice of the middle aisle. Four bold buttresses subdivided it. On the ground story, that corresponded to the height of the main portal, were on each of the two wider middle piers and two tabernacles with gables beside each other below the height of the impost, and two similar ones corresponding to the round arch. On the second story were two coupled Doric pilasters on pedestals. The pilasters had none in the third story. The capitals, probably of the Ionic order, were not executed.

At the outside, i.e., farthest from the middle, somewhat n narrower buttresses had but one tabernacle and one pilaster in width. The same on the side facades of the towers.

On the towers were triply divided windows in the ground story, whose lower part is not visible on the engraving, but w was probably connected into a single motive with the side doorways. In the second story a round arched window with two mullions and tracery for the entire width. In the third story was visible the beginning of a window in two divisions.

On the middle alise in the second story and above the portal was in a figure panel for the entire width, a deep blind arch with an arcade of five arches below the impost. In the third story was commenced a great rose window.

Over the round arched portal and the side windows on the t towers was an entablature, that only extended between the buttresses and corresponded to the pedestals of the pilasters of the second story on the buttresses.

On the southern longer sides of the Church, the side facade of the right tower is preserved in the second and half the t third story. The Doric entablature lies higher than the cornice of the aisle, and thereby was independent for the architecture of the side facade. The ground story, on the contrary, was harmonized with the new facade, whereby the ancient chapel located there was destroyed. This produced the erroneous opinion, that the building of the existing facade was at the cost of the first bay of the church.

The Doric cornice with triglyphs abutting against the cornice of the side aisles recalls those of the little gallery of the Louvre (next the Jardin de l'Infante).

The great facade composition of Jacques Du Cerceau for S. Eustache shows, as may be seen in Fig. 156 [993], already the conventional native translation of a kind of great cathedral facade into the ripe style of Francis I. Everywhere is pilaster architecture employed. Its combination with arches four times above each other on the towers has only a monotonous a and weak effect.

Note 993. From the original drawing, formerly with M. Destailleur, now in the Cabinet des Estampes in Paris.

On the contrary, the treatment of the facade of the middle aisle is much happier. Likewise here is the internal height characterized on the exterior, yet only by the splendid arcade in the two middle stories, instead of the usual rose window. A kind of loggia is there arranged like that, which Antonio da Sangallo projected on the Church of S. Peter for the dispensation of the papal blessing, and therein is a new proof of the already frequently mentioned fact, that Du Cerceau had studied the models and designs for S. Peter. The combined effect of this arcade with the gable has something grandly beautiful.

Particularly happy is the decorative subordination of the gable, where Du Cerceau has developed the motive of a triumphal arch in the style of the window of the roof. In the same spirit is also treated the main portal.

While Du Cerceau separated the towers from the middle building already in the fourth story by a narrow passage, he attempted to give more importance to the upper half of the towers, which appear low.

Du Cerceau can have composed this facade soon and not 10 y years after the beginning of the church. Unfortunately we do not know what moved him to this step, or the relation of his design to that originally intended.

On the mediaeval facade of Notre Dame at Rodez, instead of the gable between the towers is executed such a two story architecture in the form of a complete and clearly composed church facade. The narrower upper story is crowned by a low g gable. This western gable must have been erected in 1562 by Jean Salvanh, and it exhibits the mature style of the high Renaissance.

647. Cathedral at Angers.

Likewise on the Cathedral at Angers, the upper haff of the middle building was first built during the Renaissance period in a peculiar way. Instead of the gable of the middle aisle, there begins in the fifth story a square temple, separated f from the upper story of the towers by a very small interval, as in the design of Du Cerceau.(Fig. 156). It is crowned by a second story with octagonal dome and a large lantern. On the third story of the facade pilasters subdivide a kind of slender arcade, whose eight narrow intervals are filled by statues on rich consoles. This story with the rich pilaster panels and beautiful canopies over the figures has the character of the early Renaissance. On the frieze below the little temple is the date of 1540, while aside from the garland frieze, the latter a plain yet rich subdivision, that more and more upwards passes into the triple Renaissance.

This dome or tower of S. Maurice, as it is called, as well as the quite similar tower of the Trinity, as Lance remarks, was built in 1554-1556 by Jean de Lepine.

648. Notre Dame at Tonnerre.

648. Notre Dame at Tonnerre.

One of the most interesting works of the entire French Renaissance incontestably remains the facade of Notre Dame at Tonnerre. By the richness and the fantasy of its composition, and in part by the charm of the details, it is a work scarcely to be described, and indeed is unique in its way. It is not entirely completed and consists of a tower at the left of the middle aisle and the right side aisle.

Before the middle aisle and occupying about the entire width between the buttress and the lower half, is the double doorway beneath the tympanum of a great round arched portal. On its jamb are placed pilasters below and an arch above. The architrave is in three bands, ornamented most richly by consoles, coffers etc. In the spandrels of the arches beneathe entablature are medallions and figures.

Above this entablature rises a kind of attic with three round arches. The middle one is wider, projecting in trumpet form, and supports a three-sided balcony with a balustrade. At both sides a small and oblique motive like a triumphal arch combines these three arches with the boldly projecting buttresses, while a richer, higher and similar motive fills the middle arch of the attic with unglazed tracery.

Corresponding to the gable of the roof, that succeeds this attic, is added a form in two steps, somewhat as the composition of the middle arch in the drawing of Du Cerceau.(Fig. 156).

On the tower at the base and between the buttresses, a round-arched portal is enclosed by columns and a pointed gable. Above is a rose window between pilasters furnished with a modillion cornice. Beside the buttress on the right rises a s small round stairway tower with several pilaster orders arranged spirally. It has a good effect, that the buttresses are treated as angular, rich yet solid masses, enclosed at the angles by pilasters connected by arches, in four orders over each other.

According to its style forms, the facade must have been begun between 1525 and 1535. On the tower at the left above is the date of 1630.[994] On the portal the outer little columns appeared to me to be closely allied to the Ionic screen in t the Church at S. Florentin, perhaps by the same master.

994. This facade stands in such a narrow alley, that a photograph of the entere elevation is not to be thought of. I Its richness has taken the courage from most to attempt a drawing. A representation may be seen in Nodier, Taylor etc. Voyage dans la France Pittoresque. Champagne. Vol. 3.

In the stongest contrast to this one with richness spread over the entire facade stands that of the Chucrh at Isle-Adam near Paris. The masonry between the buttresses is entirely plain. In the ground story is found only a very beautiful round-arched portal in Renaissance style, while the rose window in the first story remains Gothic. Before the right side aisle stands the tower. The left one adjoins with a half gable the middle aisle.

649. S. Michel at Dijon.

The beautiful and imposing facade of S. Michel at Dijon is in the masses and their subdivision entirely built after the system of the French Gothic cathedral facades with two towers. The four buttresses at the angles of the towers subdivide the facade into three divisions of approximately equal widths. On the high ground story, that has about one fourth the total neight, the buttresses scarcely project at all, so that itey formsa continuous and united substructure with the three great and deep round-arched portals, which are crowned by an entablature with bold cornice. Above this commence on the towers rectangular panels four stories above each other, whose strongly projecting buttresses on the front side are treated with three orders of coupled pilasters (Ionic, Corinthian and Composite orders), while in the lowest story the entablature rests on plain wall piers. The two upper orders are fluted, and all have pedestals. Above the Ionic and Composite orders the buttresses have pointed gables and segmental gables. Between the buttresses on the recessed fronts of the towers are in each story two slender round-arched windows arranged like an arcade, accompanied by free fluted columns standing before pilasters, (Doric below), whose pedestals and entablatures a are returned, excepting the uppermost, that is continuous. Thereby rise through the four stories to the last cornice three continuous, receding, light and richly subdivided buttresses. Above the fourth order rises on a high substructure the

fourth order rises on a high substructure the fifth order of the drums of the octagonal domes, that crown the towers. They have at the angles. They have at the angles light returned pilasters, from which spring the ribs of the domes, beside t them being columns, between which lies a round-arched arcade, as below.

The middle aisle lies in the plane of the recessed portions of the towers, and on both sides the quarter circles of round stairway towers form a connection with the projecting buttresses. They have above the fourth story small domes as terminations. Above the entablature of the ground story, as crowning the round-arched middle portal, is arranged a charming r round tower with dome, whose lantern corresponds about to the pedestals of the Ionic order. Six round arches of an arcade separated by somewhat projecting and coupled columns, subdivide its drum. This dome serves as a lantern for a round opening formed in the tunnel vault of the lower portal.

Behind this little Temple, the entire width of the wall of the middle aisle is occupied by two coupled round-arched windows, each with two mullions, and that nearly correspond to the height of the two lower stories of the towers. Above them the entablature of the Ionic order extends through. It bears a charming loggia, which is formed by five arches and three-quarter columns of the Corinthian order. The two side arches are partially concealed by the stairway turrets. The loggia has a continuous entablature, above which a balustrade with perforated panels forms a passage between the towers, behind which the facade is crowned by the steeply pointed gable of the roof of the middle aisle between two obelisks and crowned by a third.

In the entire ground story is yet expressed the character of the mature and clear early Renaissance.[995] The numerous archivolts of the deep portals, the canopies over the niches in their jambs, the two stories of pilasters with arabesques and niches on the fronts of the scarcely projecting buttresses, the medallion busts in garlands in the spandrels of the arches, the splendid scrollwork on the frieze of the crowning cornice, all this joyful, even if already clearly arranged l love of ornamentation belongs to the mature early Renaissance

of Francis I onwards. Above the ground story the details date from the high Renaissance. The question, whether this difference indicates two different masters, has already been touched on and not entirely decided. The circumstance, that before the date of 1537 was placed over the right portal, the left tower had risen to the frieze of the second (Ionic) order, rather seems to indicate one master, who consciously simplified his style. This appearance would have nothing surprising, for example in the elder Du Cerceau and the innumerable drawings and engravings, which show contemporary early Renaissance and high Renaissance compositions. The opinion prevailing in Dijon, that this facade was by Hugues Sambin, has nothing impossible,[996] and the more so, since on a part above the ground story the same design was retained for 130 years.

995. See Arts. 42 and 110.

Note 996. See Art. 127. Over the side portals is 1551.-- On the left tower on the right buttress in the Ionic frieze is 1537. On the Corinthian frieze of the left buttress is 1 1561.-- On the right tower on the right buttress and in the Ionic frieze is 1541, and 1655 on the Corinthian over it. On the same frize of the left buttress is 1570, on the contrary.

According to Lance the facade of S. Michel in Dijon was completed in 1537 by Hugues Sambin! On the tympanum of the main portal is placed his name.

f. Facades with one central Tower.

This arrangement of the facade appears in France especially to have been little favored for the larger churches. Yet the two following examples from the Renaissance period are to be mentioned here.

The rich facade of the Collegial Church in S. Riquier in t the style of Louis XII with a square middle tower with terrace roof, whose front angles are accompanied up to about the last third by small polygonal stairway towers with pointed spires.

Not uninteresting although heavy is further, likewise in Picardy, the facade of the Church at Pont-saint-Maxence on a middle tower, at whose angles the buttress are square below but above form round angle turrets, terminated above in the form of domes, like the tower itself. The front sides of the

buttresses, that project from the small turrets are subdivided by pilasters with niches. The side aisles with their half g gables adjoin the tower.[997]

Note 997. Illustrated in Nodier & Taylor. Picardie. Vol. c, 1)

b. Style of Marguerite de Valois.

We now pass to the examples from that charming brief transition phase between the early Renaissance (style of Francis I) and the high Renaissance (style of Henry II), which we have designated by the name of the sister of the king as the style of Margaret de Valois.[998]

Note 998. See Arts. 132, 133.

1. Examples of the Development of Forms.

650. Church at Neuvy-Santour.

The portal of the Church of Neuvy-Santour (Fig. 157[999]) (1540, according to Palustre), shows a step of development, that is already a little clearer and simpler than on the southern transept portal of S. Eustache in Paris. In the arcade crowning it, the early Renaissance already proceeds to that step of nobler and yet fresher simplicity, which the high Renaissance directly assumes.[1000] (See Arts. 132, 133).

Note 999. From Calliat, V. Encyclopedie d'Architecture. I III series. Vol. 2. Pl. 38.

Note 1000. The middle doorway of the Church at Villeneuve-St.--Georges shows a further development of this idea in the sense of the simplified high Renaissance. Above the entablature of the Doric pilasters, which enclose the round arches, there rises in good proportions to the lower part a structure of three niches accompanied by Ionic pilasters. Over the middle and higher one is a pointed gable with half gables over the sides. Consoles as in Fig. 157 connect the upper motive with the entablature. The pilasters are fluted, in the niches are shells, and in the archivolts of the portal arches are bouquets of fruits and flowers).

651. S. Martin at Epernay.

The portal of S. Martin on the Church at Epernay (Fig. 158[1000]) exhibits this harmonious combination of the freshness of the early Renaissance with the noble purity of the high Renaissance in a still more perfect way, and it must belong to the most charming examples of this tendency. According to

Perhaps it is best to mention here the series of chapels with Doric order at the right on the Church at Chatillon-sur-Indre, which I knew only from illustrations.

2. Facades with three Stories.

653. Church at Vetheuil.

From the transition period of the early Renaissance to the classical phase is to be mentioned the facade of the Church in Vetheuil. It consists of the three story facade of the middle aisle between two small square towers, that project a-about half their width in front and sidewise. Above the thr-ee stories they are connected by narrow passages with balust-rades above the cornices.

These small towers are entirely plain and have only at the angles of the two upper stories small angle columns instead of angles. The ground story occupying the same height of the facade is entirely filled by the round-arched portal with two doorways and three niches in the tympanum. A Doric entablat-ure succeeds these, extends around the towers and has a gable in the middle part. In the second story are two twin round-arched windows, in the uppermost being three mediallions. T The towers are terminated by two little octagonal temples wi-th domes, that have the height of the round gable, which cro-wns the middle building. The contrast between the smooth sur-faces of the ashlars and the sculptured parts, and further t the recession of the middle part, makes the whole a pleasant-ly animated elevation, without the proportions being particu-larly good. Since the gable roofs of the bays of the side a aisles stand at right angles to the middle aisle, their faca-des are crowned by balustrades without inclined half gables or console buttresses, which adds to the earnestness of the composition. The nave of the Church at Vetheuil was erected in 1553 and the western portal in 1540.

3. Facades with two Stories.

A further group of church facades in smaller villages arou-nd Paris consists of the buildings, for which no towers were erected. Perhaps they are influenced by the building of the Chateau at Ecouen. They show varying and in part charming s steps of the development between the early and high Renaiss-ance, tolerably similar to those on the portals at Troyes and in its vicinity.

654. Luzarches.

In the Church in the little village of Luzarches, from the time of the still youthful high Renaissance, the middle aisle occurs with a steep gable about one-third pitch. The side a aisles adjoin it with half gables, so that the former rises above the latter by about the height of the entablature of t the upper order. At the angles of the middle aisle are two orders of coupled Doric and Ionic half columns.

Below the entire width is formed by a deep round arch, in whose rear wall lies the portal. In the upper story a rose window occupies the entire width, and in the plain gable is only a small plain round window. The Doric entablature also extends on the side aisles, at the angles of which are buttresses with segmental gables instead of columns, above the doors with depressed arches being a round window and a smaller one in the half gable.

655. Belloy.

In the facade of the Church at Belloy with gable on middle aisle and two half gables, the Renaissance portion is limited to the subdivision of the facade between the strongly projecing buttresses of the middle aisle.

The ground story consists of the portal motive, a great round window over it and a gable. The round-arched doorway, w with a broad coffered enclosure between two archivolts, stands under a tabernacle with gable, that is supported by fluted c columns standing in the angles. The round-arched window is subdivided by four posts. Before it stands a slender finial as the middle acroteria of the gable, and beset by three little temples. Two similar ones fill the angles. As termination of the facade at the base of the gable a balcony with columnar balustrade projects above the cornice, and projects on seven rich and bold consoles, a motive that perhaps served as a model for St. Florentin. (Fig. 162).

656. Sarcelles.

The facade of the Church at Sarcelles is a unified and more mature development of that of Belloy. The general subdivision is the same, but the tabernacle over the portal lacks a g gable.

In stead of the round-arched window over it is a rose window as in Luzarches, at whose sides stand fluted Corinthian c

columns as below, that support an entablature extending around the buttresses and terminates them. Like the less steep half gables of the side aisles, it is enclosed by an antique cornice with dentils, instead of the scarcely noticeable mouldings, which exist in this place on the two preceding facades.

Palustre believes these churches and also a number of others [1002] may have originated under the influence of the Chateau at Ecouen and of Jean Bullant. The facade of the Church at Belloy he even holds to be a work of Jean Bullant himself. In any case they have nothing to do with the later portions of Ecouen, which we alone recognize as assured works of Bullant. They tend more to the style of the second master of the chateau, who was probably Jean Goujon.

Note 1002. These are the Churches of Luzarches, l'Isle-Adam, Maffliers, Belloy, Villiers-le-Bel, le Mesnil-Aubr, Sarcelles, Groslay and Gaussainville. (See Palustre, L. Architecture de la Renaissance. p. 248.

657. Chapel of S. Romain at Rouen.

On the portal of the Church at Sarcelles, [1003] the form of the form of the Corinthian capitals recalls those of J. Goujon in Rouen and the little temples, which form the finials of the facade of Belloy, and the crowning of the Chapel of S. R Romain in the same city, whose relation to J. Goujon was mentioned. This is here so much the more the place to discuss them more fully, since by their two orders they approximate to the type described here.

Note 1003. The facade of the Church of Sarcelles near Ecouen (middle of the 16 th century) has nothing which would recall Bullant, also writes A. de Montaiglon.(See Archives de l'Art Francais. Documents. Vol. 6. p. 317. Note 1).

This charming work, already represented by Fig. 54, has already been frequently mentioned. [1004] it is over the passage from a great court to the street, built on the upper landing of a double flight of steps, and it forms properly only the tabernacle for an altar, whose lower order encloses the passage. The treatment of the orders and of the entire elevation is so refined and artistic, that we may here gladly see a direct influence, or even more, a work of Jean Goujon himself.

Note 1004. See p. 127, 135, 175.

Palustre praises the facade of the Church at Othis (Seine et Marne), from the time of Philibert De L'Orme.

4. Two story Portal Motive.

658. Examples in Troyes and Auray.

Here is perhaps the most suitable place, in connection with the group of small church facades just described, to allow a another small series to follow, which shows a certain analogy to them, both in reference to the development of the style as well as in a part of the arrangement. This is a number of t two story portal motives from Troyes and its vicinity.

To give the doorways a greater importance, they were often involved in a composition of two orders above each other. T The window above was thereby combined with the doorway into an important general motive, that sometimes almost receives the character of a small church facade, or indeed something of that of a two story triumphal gateway. At least six beautiful portal motives of this kind are found in Troyes.

The earliest example must be that of S. Andre-les-Troyes, built in 1549 by Domenico del Barbiere (called Fiorentino); the participation of Francois Gentil [1005] in the design must therefore be excluded. Below are two round-arched doorways beside each other at the middle, accompanied by a column at the side and two detached, over their continuous entablature being two round-arched windows with tracery. Beforethe upper middle column is placed a statue under a canopy; in the niches between the outer columns stand other statues. Over the entire continuous upper entablature is arranged a beautiful gable, which in a striking way has a low inclination shown by the Grecian temple, but which is rare in Italy.

Note 1005. It is Palustre (see Architecture de la Renaissance. p. 268), who mentions this portal as the result "of the united talents" of both masters. He even names Gentil in the first rank. But if suffices to read the work by Abbe Babeau (Dominique Florentin, Memoire a la Sorbonne. Paris. 1879; See Gazette des Beaux Arts. Vol. 28. 1884, p. 330) to see that D Domenico was the chief master, and to recognize the important position occupied by him. If one sees, that just in the year 1549 in which this portal was commenced, Domenico associated himself with his son-in-law Gabriel le Favoreau, in order to

make the rood screen in S. Eustache at Troyes, and the year after with Jean le Roux, called Picard, to undertake the Mausoleum of Claude de Lorraine in Joinville, then one asks, whether it was not this son-in-law, who executed with him the p portal of S. Andre-les-Troyes, or whether he was actually so busy, that he must have designed with Gentil. In any case, one would not err in referring substantially the design to Domenico.

The preceding was already printed, when we received the beautiful work of Koechlin, R. and J. J. Marquet de Vasselot:-- la Sculpture at Troyes et dans la Champagne meridionale. Paris. 1900. We find therein a complete verification of the here emphasized position of dominance of Domenico Fiorentino in relation to Fr. Gentil. The authors indeed must question (p. 298), whether in spite of the existing traditions, Domenico also actually prachiced architecture. For this one must go into the importance of the passages of the contract by them for the rood screen at Troyes, as given by A. Babeau (p. 299 et seq.). We see Domenico --- and his son-in-law Favoreau designated as "master masons dwelling at Troyes". Further, "one for the other and each of them --- promises to make and perfect by their trade of mason --- a rood screen of stone of Tonnerre --- and they will be held, the said masters Domenicque and Favoreau, master in work, cutter and setter of the said stones, according to the form of the same pourtrayed"--- But that the design itself was likewise by Domenico is evident f from the following passages:-- (Oct. 29, 1549) "to make two or three drawings for making the rood screen from those by m master Dominicque Florentino --- (Nov. 19, 1549) the drawing for making the rood screen --- that master Dominicque brought into this chapter --- (Dec. 10, 1549) to see the drawing of master Dominique --- "and finally (Aug. 6, 1550) --- master Dominicque, master mason has made another drawing --- which is to embellish and enrich the front of the said rood screen.

If according to the custom of the time, the word "mason" at one time designates a mason and at another an actual architect, one may be certain, that when it was employed for important artists like Jean Goujon or Domenico Fiorentino, it can only treet of practice as an architect. Domenico also made

the design and executed it accordingly. A second son-in-law of Domenico, Nicolas Hurant, painter, took part in another w work. For Fr. Gentil, see the same work, p. 347 et seq.

This building cannot have remained entirely without influence on other main entrance doorways.

The portal of the Church at Pont-Saint-Marie near Troyes, likewise of about 1550, belongs to this tendency. It shows but one bay, below an oval arched doorway with an inner and outer enclosure of Corinthian three-quarter columns, and wide architrave with panels between the two. Above with a great round-arched window with doubled archivolts. Between Ionic pilasters, before which as on the middle pier stood three vanished statues under canopies, connecting both stories. Over the entablature as termination a kind of dormer window motive with segmental gable between consoles and foliage, whose character permits a thought of the master of the enclosures of t the chapel of baptismal fonts in the Cathedral. Left of this is a second similar and somewhat earlier portal with pointed arched window by the same master.

On S. Nizier at Troyes the main portal is built as a two s-story triumphal arch between the buttresses. Below are four Ionic columns, which accompany two lower and at the centre a higher round-arched doorway. In the upper story are likewise three such arches, that serve as windows, with mullions and round arches as tracery. The entablature of the Corinthian order serves as impost of the middle arch, above which is arranged a gable, scarcely connected with it. The beautiful o orders will be particularly mentioned in the next Chapter.

The side portal of S. Nizier, from the time of Henry II, is likewise very beautiful and is perhaps somewhat earlier. A round-arched doorway between two niches is enclosed by two C Corinthian columns. Above their continuous entablature a rich round-arched window between two Ionic pilasters with a gable, as a second story forms a somewhat narrower motive than the lower one. The foliage of the capitals is very fine and almost superior to that in the court of the Louvre.

The side portal of S. Nicolas in Troyes is a somewhat later variant of the main portal of S. Nizier. Except that below are Doric and above are Ionic pilasters, and niches are arra-

arranged instead of the side openings. In the upper story t the entablature continues over the arch. At the middle is d developed the upper half of the cornice into a gable, without any preparation therefor by returning the entablature. The forms are somewhat more classical in the colder sense of the word, perhaps from the time of the small gallery of the Louvre.

The main portal of the Church at Rosnay l'Hopital, four hours from Troyes, is also noteworthy. Yet the lower story is late Gothic.

Likewise in Brittany is found a very important severe, though later design of this kind. On the Church of S. Gilles at Auray the doorway of the side facade, by a tolerably severe accompaniement of coupled columns in two stories, crowned by a broken gable with attic, has received a skilfully stepped enclosure, whose elevation rises above the side facade almost like a transept.

c. High Renaissance.

659. Sporadic Occurrence of Elements of the High Renaissance.

When the Italian Renaissance forms gradually commenced to penetrate into France, not only the early Renaissance in Milan had reached its noblest development, but modern architecture was passing through its most perfect bloom in Rome contemporary with Bramante and Julius II. And even if in the first 35 years of the 16 th century, the Renaissance forms in France were either inspired by the Milanese, or made a further development allied to the treatment of forms there, then it must not be too surprising, if occasionally in the midst of a composition conceived in Gothic, to see instead of Italian early Renaissance forms, those of the high Renaissance already appear and combine with the French, as for example on the following monument.

660. Example.

On the facade of the Church at S. Calais (Fig. 152), the p pilasters beside the middle doorway by their size and simplicity already belong to the high Renaissance tendency in the midst of an early Renaissance composition.

The circular chapel of S. Sacrament in the Cathedral at Vannes has already been described,[1006] and it also affords in

the most complete manner a proof of this early appearance of sporadic works or elements of the Italian high Renaissance.

Note 1006. See Art. 50.

Perhaps here is the place to speak of another work in Brittany, no representation of which is known to me, unfortunately. In Nantes, Thomas Le Roy (a Regis) had a very interesting chapel erected from 1514 to 1524, which was torn down with t the Collegiate Church, but was rebuilt in the Archaeological Museum. The same owner had built by Antonio da Sangallo the younger before 1517 the charming little Palace in Rome, known as the Farnesina of Via di Baulari, in the vicinity of the Cancellaria.[1007] The chapel is ascribed to Michel Colombe.

Note 1007. See Guillotin, L'Abbe, in Archivio Storico dell' Arte. Rome. Year 1889. p. 401.

In three different ways must the forms of the high Renaissance have appeared in church architecture as here described.

1. By a partly direct study of the antique monuments of Rome.

2. By the study of the design and models of Bramante and his successors until 1547 for S. Peter's Church in Rome and Italian compositions in the high Renaissance.

3. By the increasing influence of Italian forms of Bramante's style tendency on the Cancellaria in Rome, and of the f forms of his last manner, upon the arrangement of the French Renaissance.

1. Tendency of the Roman School.

661. Tomb Chapel at Anet.

There must be few works of that time on which the character of the high Renaissance is more expressed and more completely executed, than the facade of the tomb chapel of Diana de Poitiers near her Chateau at Anet. (Fig. 159 [1008]). The impression of this architecture appears somewhat more decided than that of the Chateau chapel by Philibert De L(Orme there. The scale of the pilaster order is larger, and the treatment of the details is different. Cornices and architraves have fewer members, but are executed with great precision and graduated with much refinement. Diana died in 1566 and De L'Orme two years later. Have we altogether a work of the latter before us? Must he have worked as architect of Catherine and

after the fall of Diana still for her or her heirs? Or do we stand before a work of J. Bullant? We cannot decide all these here.[1009]

Note 1008. From Du Cerceau. Les Plus Excellents Bastiments de France. Vol. 2.

Note 1009. In the year 1566 was completed the masonry of the chapel. The description of the lacking woodwork of the roof and of the tomb of Diana de Poitiers is still preserved. See Archives de l'Art francais. 2 nd Series. Vol. 2.(1862-1 1866). p. 379.

The architect manifests a preference for the attic form. Above the four internal doorway motives rests a somewhat narrower attic of square form, over which is a second with a gable. For a better understanding has been added in Fig. 160[1010] t the ground plan of this chapel.

Note 1010. From Du Cerceau. See Note 1008.

662. S. Nizier in Lyons.

Of special interest is the facade of S. Nizier in Lyons, w which is ascribed to Philibert De L'Orme, and that was unfortunately carried further than is shown in Fig. 161.[1011] A portion of this has been removed and the facade completed in modern Gothic style.

Note 1011. From Chapuy. The work does not give the name of the author, but only designates:-- Ex-officier du genie m maritime. Voyage pittoresque dans Lyon ancien et moderne. Pl. 3. Paris & Lyons. 1824.

Now remains only the great niche in apsidal form, in which is the middle doorway. In contrast to the small scale of the Gothic details, the remainder of the facade now appears somewhat clumsy and tasteless. The gable over the enclosing arch is no longer complete in suitable proportion to the latter. But if one returns to the original composition, the purpose becomes entirely clear.

Two points are to be particularly emphasized here:-- the g great niche never occurring elsewhere as the principal motive of the facade and the immediately recognizable fact, that the master was acquainted with certain designs for the facade of S. Peter in Rome, and desired to give here a reduced recollection thereof. And he had indeed conceived a composition in

which occurred great and small orders, one with and the other without pedestals. (Fig. 18 [1012]).

Note 1012. Further see Geymüller, H. von. Die ursprünglichen Entwürfe für St. Peter etc. Pl. 20. Fig. 7.; Pl. 42, Fig. 3; Pl. 48, Fig. 1.

The recession of that facade corresponding to the side domes has further been retained here, as well as the projection and the bold treatment of the angles. Instead of the towers at these places, he has been satisfied to approximately repeat the subdivision of one of the buttresses, [1013] as also at about this time Antonio da Sangallo did in a design for S. Giovanni dei Fiorentini in Rome, which we reproduce in Fig. 164. The Doric order is here employed for the exterior as in all designs for S. Peter's before Michelangelo. And as men endeavored to arrange a great arch in the middle of the facade of S. Peter's, [1014] so has the architect in Lyons constructed h his strikingly great portal niche. In the previously mentioned Fig. 164 is also retained a great arch motive.

Note 1013. See the same. Pl. 20, Fig. 7; Pl. 41, Fig 1, and Pl. 42, Fig. 1.

Note 1014. See the same. Pl. 31, Figs. 1 and 2; Pl. 35, Figs. 1 and 2; Pl. 36; Pl. 39, Fig. 4; Plates 41, 42.

The year 1542 as the probable date of this facade cannot be far from the truth. On the authorship of De L'Orme, see Art. 152. Without being exactly probable, such a possibility cannot now or absolutely be rejected.

663. Nogent-sur-Seine.

Of the purposes of the church architecture of the high Renaissance many tokens may be obtained in Nogent-sur-Seine on an addition to S. Laurent, like a chapel. It has three round arched windows treated as an arcade, with tracery between square projecting pilasters, whose entablature has a modillion frieze and is crowned by a balustrade and finial in obelisk form.

The impost is formed by the entablature above small Corinthian pilasters, and the wide archivolts are stepped and sculptured with fine ornaments. The members already exhibit the simplicity and the proportions of the classical phase, but a are still freely animated.

664. Troyes.

Further on S. Jean in Troyes, where the chapel first exhibits the so-called "minaret", a Doric-like pilaster order with diamond pointed panels instead of triglyphs in the spirit of the high Renaissance, good tracery and a balustrade in which the early Renaissance appears.

2. Beginnings of the Type of the Roman Basilica Facade.

One might readily be inclined to believe, that the type here mentioned first occurred in France in the 17 th century. It is therefore worth while to show, that already a century earlier it sometimes floated in the minds of architects, and they began to employ its elements as orders of pilasters or of half columns.

665. Ground Story of the Facade at Mesnil-Aubry.

A perhaps still earlier attempt, a pilaster facade in the high Renaissance style, is shown by the Church of Le Mesnil-Aubry.[1015] It is three-aisled. The tower stands before the left side aisle; the right is connected above the ground story by a slightly convex half gable wall with the entablature of the second of the three orders, that stand before the middle aisle. Judging from photographs, the Doric order of the ground story alone appears to date from the time of the high Renaissance. Four fluted pilasters subdivide the ground story corresponding to the middle aisle into two narrow side bays with niches and a broad middle one, in whose lower half l lies the round-arched portal, above which extends the impost cap of the niches. In the upper is arranged a round window for the entire width.

Note 1015. According to Magny, L. (Les Vitraux de Montmorency et d'Ecouen, p. 64, Paris, 1888), the Church was rebuilt anew in 1582 as the northern side aisle. The ground story of the middle aisle seems to me to be certainly older.

On the right side aisle, at the outer angle is a buttress formed as a Doric pilaster; instead of the doorway is arranged a tabernacle motive with pointed gable, over it being a r round window with a quatrefoil. On the middle building the Doric entablature with triglyphs and metopes extends without returns. The form of the capitals has something bizarre, which we shall see on the middle doorway in the rear wing of t

the Chateau court at Ecouen, and have already recognized on the altar of the same chateau by Jean Goujon as an influence of Michelangelo. (Art . 140). A row nf leaves decorates the necking of the columns, on the echinus are drops instead of the beaded astragal, and the very high abacus has a middle r rosette and other leaf motives at the sides. Here appears to exist rather the influence of Jean Goujon than that of J. Bullant.

666. Designs for the facade of the Church of the Sorbonne.

The two designs for the rebuilding of the former Church of the Sorbonne exhibited in the year 1558, but not executed, t that Albert Lenoir thought to be the works of an Italian, exhibit three stories below a steep gable with Doric, Ionic and corinthian half columns with returned entablature and side p pilasters, which subdivide the facade into three bays. In one design a fourth bay adjoins the tower on the left, which terminates the third story as a round domed structure. In t the second design the Ionic order is replaced by caryatids a and the Corinthian by vertical band-like panels.

The ground plan of the second design shows a tendency allied to the tomb-chapel of Diana de Poitiers at Anet (Fig. 160) and to the last ground plan of Serlio at the close of his fifth Book on the Temple. The influence of the niches, as Bramante employed them in the design for S. Peter's, is still r recognizable.

3. Church Facades with three Orders.

667. Transept at St.-Florentin.

In the Church at St--Florentin, of which only the choir and transepts were built, the north facade of the latter presents an interesting example of treatment with three orders. As Fig. 162 [1016] shows, these are pilasters here, and the facade is flanked by two small polygonal towers instead of buttresses. The subdivision of three stories and the steep gable is sufficiently clear from the Fig. The peculiarity of this facade consists in this, that one might place its composition in the time from 1535 to 1550, while according to an inscription it was begun in 1611; at least we saw on the portal the words:- "Begun May 8, 1611 and June 1613".[1017]

Note 1016. From Berty, A. La Renaissance monumentale. Vol.1.

Note 1017. On a capital of the southwest pier of the crossing is the date of 1616. The western enclosure of the chapel in the right transept is of 1629, while the northern side of the same chapel is of 1539. In the northeast chapel of t the transverse aisle is an altar in the forms of the early Renaissance style of Francis I, but with the date of 1625.

This sort of return to the forms of the early Renaissance, at the beginning of the 17 th century, has already been mentioned.[1018] Since in the interior of the church certain parts were constructed in 1536 and 1539, it would be conceivable, that the design of the facade was then decided on, and that from some feeling of regard for its author, it may have been retained. A different explanation might be more correct. T The facade was merely treated by bosses in the rough, was built, and perhaps certain ornaments of the ground story were carved perhaps in 1570-1580, while the final completion was only begun in 1611.

Note 1018. See Art. 226.

Similar things occurred on many buildings of that time, even on the Louvre in Paris.

The following variations are found:--

The lowest entablature with modillions in the frieze is very good, especially the profile of the latter and the leaves, that cover them. The Corinthian capitals are somewhat lean but good, and they seem to me more animated than in the court of the Louvre. Charming are the tablets for inscriptions between the capitals. On the piers of the portals, the ornaments are conceived as in the time from 1540A1550, but are rude, partly executed in the character of those of 1611;[1019] also those of the frieze. On the contrary, much better are the m mask heads and rosettes in the archivolts, and the low reliefs of angels in the arch spandrels.

Note 1019. They are better on the south portal.

On the other hand, in the second order the details are as if by a French Buontalenti of the time of Louis XIII, and everything becomes still heavier in the fourth story.

668. S. Pierre at Auxerre.

Special mention is deserved by the facade of S. Pierre at Auxerre,[1020] that has three orders (one Ionic and two Corin-

Corinthian) before the middle aisle, while before the side a aisles above the ground story two steep half gables are enclosed only by a small inclined cornice extending to the cornice of the second order of the middle building. These half g gables are entirely plain; only a round window with square enclosure, segmental gable and side consoles project therefrom as a termination of the same bays in which are the doorways of the side aisles. Above these half gables in their planes and outer halves rise buttresses to half the height of the u upper order, ending with segmental gables, and ornamented by niches and a frieze with garlands. Thence rises a flying buttress crowned by a small arch, to the middle height of the t third order.

Note 1020. See Art. 226.

By the subdivision of the middle aisle with its two side b bays and the middle bay of about twice the width, the same belongs to the group of these portal-like compositions, that m may be found in Figs. 315 to 317. Excepting that as in Ecouen and Anet, the pairs of columns in the side bays are connected by a continuous entablature, but in Auxerre each column has its broken entablature. Thereby are produced four continuous buttresses, each composed of three three-quarter columns above each other, whose elevation is richly animated by the projections of pedestals, capitals and entablatures. A rich perforated and straight continuous balustrade terminates the third story, above this a gable-like structure crowns the facade and conceals the roof. It consists of a round window in an attic with pointed gable with the width of the lower middle bay, and rich side consoles, vases etc. at the sides above the narrow bays.

The orders are fluted and so severely treated, that one might almost place them in the time from 1550 instead of 1623. In the side bays may be seen three niches with ogee gables, segmental and pointed gables. In the middle bay below is the round-arched doorway, in the second story a pointed-arched w window with triple tracery, and in the third story a round-arched window with similar tracery.

The angels, seated in the arch spandrels, on the contrary, show from story to story the Louis XIII character expressively,

so that the date of 1623 may denote the beginning, and that of 1653 the completion of the building. The Ionic pilasters of the side aisles belong to a somewhat higher order than that of the middle aisle, and like the side doorways, window n niches and garlands, have the character of the time of Philibert De L'Orme.

This facade presents an entirely special charm. The happy relief and the proud continuous elevation of the three columnar orders imparts to the composition the distinguished ornamentation of the high Renaissance, on the one hand animated by semi-Gothic reminiscences on suitable even if subordinate places, on the other being principally terminated by the bold relief and the crowning vases of the well treated and graduated gable structure.

4. Other Church Facades.

Here must be mentioned the beautiful and well treated portico on the right northern side facade of the Church at Livilliers, which projects likea small chapel. Two columns before pilasters with Doric entablature and leaf capitals, in the s style of those of the Tower of Winds at Athens, enclose the recessed round-arched portal between two niches with segmental gables. On the side facades stand each two buttresses treated as pilasters with broken entablature, to receive the t thrust of the coffered tunnel vault, which projects at both sides above a row of consoles. The building appears to be f from the time of Jean Goujon's altar of the chapel of the Chateau at Ecouen or of the portals of Anet. (Figs. 187, 108).

669. S. Clotilde at Andelys.

On the transept facade of the Church of S. Clotilde in Grand-Andelys (Fig. 163 [1021]) in the style of the high Renaissance, the composition remains that of the French churches after the 12 th and 13 th centuries. In the ground story two r round-arched doorways are beneath a common great round arch, in the upper story follows an arcade, which repeats the triforium externally, connected with the great rose window above and fills a round arch, that corresponds to the entire width of the transverse aisle. The buttresses at both sides were replaced by coupled columns, that enclose niches. The ground story is at the same time one of the richest examples of the

high Renaissance. The upper half therefore only appears more quiet and simple, since it was not entirely completed, as the bosses intended por the carving the ornament are still left plain here.

Note 1021. From Rouyer, E& A. Darcel. Vol. 1. Pl. 28.

This facade is such a rare specimen in French architecture, that something must be said of the architect, whose name is unfortunately unknown. In any case he was one of the most important masters, worthy to be placed on the same plane with the five great French masters of the high Renaissance. Like Goujon, he had studied the best masterpieces of Italy, and to judge of the innate art, such as the six caryatids inserted in the architecture and the capitals connected with them, here appears to stand the work of a master, who was both architect and sculptor.

As on the altar of Goujon at Chantilly, Fig. 187, the proper architecture is very severe, while in the decorative parts, such as the cartouche work, the freest fancy of the bizarre tendency appears. The four female caryatids on S. Clotilde at Andelys, which support the round arches of the doorways, and the two male figures, that bear the common arch over the batter, combine something of the correct and dignified pose of the good French statues with the reanimated antique nobility, such as repeated in the painted caryatids of Raphael in the hall of Heliodorus in the Vatican and in those of Jean G Goujon. It is interesting, as in the sculptures of Goujon on the doors of S. Maclou in Roeen, to meet on this church in N Normandy with something of the influences from the painted f figures of Raphael.

Two of the female caryatids are so fine, that one will be tempted to think of Jean Goujon. The profiles and the proportions are better than in the court of the Louvre. In the ground story the lower half is finer than the upper, according to which the architect no longer supervised the execution himself. Even the niches have coffers, whose refinement recalls those of Villa Madama near Rome. Internally the treatment of some capitals recalls those of Sansovino.

Darcel speaks in reference to this Church [1022] of the important works of the school of Normandy, that one finds in the region of Vexin Normand, and he names among them the western

portal of the already Renaissance Palazzo of Vendramin Calerghi on the Grand Canal, the Palazzo Corner della Ca' Grande (Art. 139), and was the earliest French master in this style in Venice.

[illegible]

Yet from it all results, that we have first observed in an aforesaid of Gothic. The Adriatic Idea not far from Gothic, are occasional reflexions of his art are visible. It occurs to him later, that attributes to him the projects for [illegible]

[illegible]

time in which the architecture of this Ducal originated, and [illegible]

[illegible]

columns of the upper story as an innovation, that this part [illegible]

[illegible]

Note 1020. Thrown at Giorgio.

[illegible]

Pordenia at Giorgio Morlaiti even in introducing the Doric [illegible] example of nearly all phases of the development of the Renaissance from the introduction into Lombardy to the overcome Gothic Romanesque. The left tower was built begun in late 15th century in the midst of the Gothic and external also [illegible]

[illegible]

commences at the time of the cloisters near Pendarnese in 1532, [illegible]

the wider middle one corresponds to the middle arch and the others to the two inner side aisles.

Note 1021. See in the following on the orders in this con-

portal of the already described Church of Vetheuil (Seine and Oise) of 1533-1550, and the facade of the Church of Gisors. On our part we have proved, that Jean Goujon introduced the high Renaissance into Rouen., (Art. 139), and was the earliest French master in this style in France.

Note 1022. See Rouyer & Darcel. Vol. 1. p. 33).

We do not venture to ascribe this church with certainty to him. Yet from it all results, that we here find ourselves in an atmosphere of Goujon. Les Andelys lies not far from Rouen, where he worked for a long time, and not far from Gisors, where occasional reflections of his art are visible. If documents are found later, that attribute to him the project for this building, we shall not be astonished thereby.

The dates of 1540 and 1560, that are found on the painted glass windows of this Church must tolerably correspond to the time in which the architecture of this church originated, and must have been executed , at least their lower halves. 1023. This would entirely correspond to all, that we know concerning Jean Goujon.

Note 1023. Darcel (p. 84) refers to the band around the c columns of the upper story as an indication, that this part must possibly have originated after the beginning of the Tuileries in 1564. But the entire character of this upper part is decidedly somewhat later than that of the lower half.

670. Church at Gisors.

The very important facade of the Church of Ss. Gervais and Protais at Gisors exhibits both an interesting and beautiful example of nearly all phases of the development of the Renaissance from the introduction into late Gothic to the overrich high Renaissance. The left tower was still begun in late Gothic in the width of the chapels and external side aisle. C 1024 Corresponding to it on the right side was the right tower, commenced at the time of the richest high Renaissance in 1558, and built 2 1/2 stories high. The space between the two towers is subdivided by bold buttresses into three intervals, t the wider middle one corresponding to the middle aisle and t the others to the two inner side aisles.

Note 1024. See in the following on the orders on this church the description of the same.

At about half the height of the facade, these three parts are spanned by round arches, whereby are produced high niche-like recesses, in which are recessed the portals of the aisles. Over the middle round arch is turned a segmental arch flush with the front of the buttresses, that forms a tympanum in front and supports a terrace. On the latter projects a k kind of loggia like a triumphal arch, as if for the dispensing of the blessing, freely between the buttresses. At this height and above the right side bay is constructed merely an arch, in order to conceal the recessed roof of the side aisle. On the contrary, over the left bay is built a plain wall, which at the height of the belt of the bell story of the adjacent tower is terminated by three niches with figures, pilasters and medallions beneath a gable.

All these members are sculptured with rich ornaments, in p part excellent and frequently sharing the influence of Jean Goujon. Occasionally are they superior to those of Lescot in the court of the Louvre. Pilaster panels, friezes, panels, tympanums, archivolts, coffers, consoles etc., exhibit throughout the rich imagination and art love of the leading architect.

The previously mentioned analogies with the style of Jean Goujon struck me so forcibly in my two visits to Gisors in 1884 and 1895, that each time I noted the parts where I noticed them. My notes of 11 years apart almost entirely agreed thereon, and I mention the following places:--

Externally:-- on the middle pier of the main doorway, the small figures in the niches below the earlier statue of the Madonna are in the style of Jean Goujon.

The scrollwork on the lintel of the doorway is similar to the school of J. Bullant.

The figures in the arch spandrels of the niches over the doorway are in the Goujon style.

The griffins in the frieze of the tabernacle correspond to the griffin frieze on the tomb of Breze in Rouen.

The pose of the dreaming Jacob recalls that of the Nymphe of the Seine by Goujon and of his Diana at the fountain of Anet, also in the characteristic position of the feet.

The outlines of the winged figure in the round-arched trian-

triangle at the left recalls the outlines of Goujon's Caryatids in the Louvre, also in the clothing and in the figure is something of his style.

Perhaps there is one more figure on the right in the lunette a distant recollection of the figure of a prophet jy Goujon in Ecouen.

Internally:-- On the pier of the tower forming the corner in the church, the external Corinthian order is here employed as a fluted pilaster in the grouping of the Rhythmic bay. T The foliage of this capital is very fine, as in the court of the Louvre or on the capitals of J. Goujon in S. Maclou at Rouen. On the crowning of the niche of this pier occur palms in the style of Bullant and of Goujon. On the cornice of this order is a doubled geison in the style of Goujon in the c chapel of S. Romain in Rouen.

On the base of a pier inside, the crowning of two mouldings of unequal height is according to the same principle as below a cornice on the same chapel of S. Romain.

The arches of the organ balcony (after 1569) likewise recall the latter chapel.

A mask head beneath the vault of the new tower (after 1558), whose expression recalls the Caryatids of Goujon.

The forms of the legs of the figures on the same rood screen strongly recall those of Jean Goujon, and likewise certain p portions of the costume recall the Empire style, as this already is frequently the case for Goujon in the waists. The f frieze recalls that of Goujon on the tomb of Breze at Rouen.

The two angels over the pointed arch, that leads from the low choir into the Maria chapel, likewise belong to this tendency.

On the other hand, the researches of Leon de Laborde in the archives of the church here produced a series of dates, from which it results, that this alliance in style with Goujon cannot be referred to models or designs by that master, that were only executed by the Grappin family. For example, the stone for the rood screen was only obtained in 1569, thus about 7 years after Goujon had left France. Therefore Jean Grappin, to whom the parts belong, where these analogies occur, must nave been a direct pupil or a zealous admirer of Goujon.

sed during of the building until 1590.

Roger Stepper (also Graper) already worked in 1541 as subcontractor on the church. In 1558 and the following years in reference to works supervised or ex-ouvert by him, he is termed "m "master mason of said ouvrer". In 1547 he repaired the vitraux to the nave by a sicre.

Jean Hurpain, Roger's son, worked from 1580 to 1590 for the same course, indeed:--

1586, for the jubé correl a menuis, 3. Michael and other pieces.

1542, other figures for the vaulting of the central. He furnished the following statements.

1559, completion of the nave and corner stone of the jubé nave.

1589, selection of stone from Verron for the rear ouvrer.

[illegible]

[illegible]

[illegible] *monte inedite tirée des archives de G. Grandis et E. Pertris* [illegible] *-- un manuscrit [illegible]*. [illegible]

1589-1590, Pierre le Mustier[illegible] is also found employed on the building. [illegible] but as "master contractor of the work of the ouvrer". [illegible] *Notes inedites. Paris, A. Detaillemarie. Vol. 3. p. 129.*

Associated to these substances, work was said in Arc. 1V3 in [illegible]

371. Associates in Spain and Italy.

The page shows before a somewhat aided study of novicesmat of the study, of imagination and of resources of nature, [illegible] [illegible] of Savile. Before an influence of the former tension-

The results of the researches of Jean de Laborde ahe as fo,-lows:--

Robert Jemel succeeded his brother-in-law Pierre Gosse and had charge of the building until 1520.

Robert Grappin (also Grapin) already worked in 1521 as sculptor on the facade. In 1523 and the following years in reference to works supervised or executed by him, he is termed "m "master mason of said church". In 1547 he repaired the injuries to the nave by a storm.

Jean Grappin, Robert's son, worked from 1539 to 1580 for t this church, indeed:--

1539, for the great portal a Madonna, S. Michael and other figures.

1542, other figures for the vaulting of the portal. We fi-nd further the following statements.

1559, completion of the nave and corner stone of the great tower.

1569, selection of stone from Vernon for the rood screen.

1572-1573, was built the chapel of Nicolas de Gomachere.

1575-1575, the stone font and the stairway to the tower were constructed.

1580, Boquet was appointed his successor.[1025]

Note 1025. See Lance, A. From de Laborde, C. & Leon. Documents inedits tires des archives be S. Gervais et S. Protais de Gisors -- in Annales Archaeologiques. Vol. 9.

1552-1553, Pierre de Montherault is also found employed on the building of the church of Gisors. In 1555 he is designated as "master conductor of the work of the church".[1026]

Note 1026. Lance, A. Dictionnaire. Vol. 2. p. 149.

According to these statements, what was said in Art. 178 in relation to the Grapin family is justified and to be extended, since the statements of Leon de Laborde, with which I was not then acquainted, deserve entire credence.

671. Analogies in Spain and Italy.

One here stands before a somewhat allied stage of development of the style, of imagination and of treatment of details, to what he sees in the beautiful "chief sacristy" of the Cathedral of Seville, before an influence of the further development of the school of Bramante in Milan and Como. Likewise

with the "Hospital de Santa Cruz" in Toledo, where the influence of the Plinius Monument and of the Porta della Rana of the Cathedral of Como is palpable.

In the proportion of the recessed motives or of the deep a and narrow recesses with soft modelled beaded astragals etc., one might think of the treatment of certain enclosures or details in the court of the Palace Marino in Milan. A part of this system is based on forms, that may be seen on the echinus of the pier capitals of the court of the Cancellaria, and which once existed on the antique monument near S. Adriano in Rome.

672. Other Examples.

So far as it is possible to judge from the representations and descriptions, the facade of the Cathedral at Auch should be regarded as at least a composition of the high Renaissance, even if the tower be ascribed to Gervais Drouet, "master architect of the city of Toulouse and sculptur of the king", who must have completed it in 1672, and have begun the construction of the rood screen in 1661. For on the other hand, the inscription of 1560 on the base appears to give the name of the architect designer of the facade.

The facade of the Cathedral of Auch [1027] has two rectangular towers with three stories in each. Only in the ground story, that forms an open vestibule of three arches, are they connected in their front plane. In the second story the middle aisle with the rose window recedes by about half the depth of the tower. Only in the fourth story do they rise entirely free. By these variations is produced an imposing effect. Even if with later idea of composition with the half columns, rhythmic bays, arches and niches, belongs to the spirit of te high Renaissance.

Note 1027. It is believed that the plans for the new church, begun in 1489, were by Mathias Raguanault, architect from Touraine.

Lance [1028] gives a series of statements relating to the successive masters, which follow here:-- Meric Boldoyte, from 1 1536 to 1547, designated as "master of the work". (Indeed the father of Pierre Boldere). -- Between 1530 and 1567, Jean de Beaujeu worked on the Cathedral, and in 1547 became architect, successor to Boldoytre.

Note 1028. See his Dictionnaire des Architectes Francais under the names of the different architects.

According to the inscription on the base; "Jo. d. Beaujeu, architect, made in 1560 A.D."; one is right in assuming him to have been the designer of the facade.

Pierre Boldere or Boldotre, master mason and architect, was successor to Pierre (?) de Beaujeu. He was in office in the year 1537. Jacques Belange died in 1598. He is believed to have been successor to Boldere. Souffron (Souffroni) built in 1599-1609 the new apse and altars. In 1629 Jean Gailhon went from Paris to Auch to take over the control of the works.

Further to be mentioned are:-- the former Chapel of the Goldsmiths in Paris, begun in 1551 and completed in 1556, ascribed to Philibert De L'Orme, that must have been erected by F Francois de la Flanche and Jean Marchand.[1029]

Note 1029. Lance, A. Vol. 1. p. 4, 114.

According to Palustre, the purity of the lines of the choir of Notre Dame in La Ferte-Milan (Aisne) is worthy of Philibert De L'Orme, to whom he attributes it. In Dieppe the existing Protestant Church must date from the time of Henry II or Henry III. The right transept of S. Pierre at Dreux must be from about the date of 1570. Finally the facade of the Church at Granville as well as that of the Barefoot Friars in Franche-Comte, appear to present interesting arrangements.

5. Churches of Brittany.

Some monuments of Brittany may be mentioned here, which form a toleraoly independent and individual national group.

673. Pilgrimage Churches.

As Palustre correctly remarks, the custom of pilgrimages in Brittany has developed many peculiarities. One often finds a rectangular termination of the choir, few side chapels, three aisles of about equal widths and heights, separated by slender columns, with rich wooden vaults beneath one roof. At the w west end is frequently a slender tower. On the south side a and usually projecting are a rich portal and a monumental sacristy. In the adjoining churchyard is found a tomb chapel, one or more ossuaries -- sometimes termed "reliquaries" and shaped after the model of reliquary shrines -- further a Mt. Calvary and a great fountain. To this rich group of buildings

[illegible] a delicacy like a [illegible] seen, as in Sound-Trondheim and Sinai.

Key [illegible] concerned are successive is the facade of a [illegible] of [illegible] east [illegible].

Here [illegible] only as the sole motive an [illegible] on [illegible] [illegible] columns, which enclose the [illegible]. Above this low [illegible] follows an [illegible] and [illegible] [illegible], the absence roof [illegible], in which [illegible] stands a [illegible] with essential [illegible] and [illegible]. At [illegible] of the [illegible] are [illegible] [illegible] [illegible], [illegible] more in the [illegible] of the [illegible] in [illegible] and on the [illegible] of [illegible], then as [illegible] [illegible] in [illegible]. [illegible] [illegible] as with [illegible] and [illegible] [illegible] [illegible], while a [illegible] and [illegible] one, with [illegible] [illegible], [illegible] the [illegible] and [illegible] a [illegible] [illegible] on the [illegible].

Successive in [illegible] is the side [illegible] of the [illegible] in the [illegible] near the [illegible] of [illegible], with two [illegible] of [illegible] [illegible]. Below [illegible] [illegible] before the [illegible] with [illegible] [illegible] of windows. At the [illegible] and [illegible] [illegible] [illegible] [illegible] is the [illegible]. At the [illegible] the members [illegible] [illegible] [illegible] [illegible], and [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible] [illegible] a [illegible] [illegible] of [illegible] [illegible] [illegible] with a [illegible] [illegible] [illegible].

Similar to [illegible] is the [illegible] in [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible], with two [illegible] [illegible] [illegible] [illegible], and a [illegible] [illegible] [illegible] by [illegible] and [illegible], the [illegible] [illegible] [illegible].

Note 1080. These [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

[illegible]. Successor of this style.

Easily [illegible] by the use of [illegible] was the [illegible] [illegible] [illegible] [illegible] of Brittany, [illegible] are [illegible] in the [illegible] of [illegible] I, but have an [illegible] [illegible] [illegible] [illegible], for example, [illegible] [illegible] like [illegible]

one generally enters through a gateway like a triumphal arch, as in Saint-Tregonnec and Sizum.

Not unskilfully composed and attractive is the facade of t the Church of Guimilian near Malaix.

Here prevails only as the sole motive an antique gable on fluted three-quarter Corinthian columns, which enclose the richly stepped round-arched portal with great keystone-console. Above this low gable follows an entablature and without disturbance, the steeper roof gable, in whose tympanum stands a tabernacle with segmental gable and statue. At both sides of the facade are strong diagonally set buttresses, treated more in the spirit of the finials in Como and on the Certosa of Pavia, than as elsewhere usual in France. Open tabernacles with dome and lantern crown them, while a third and bolder one, with doubled lantern, terminates the gable and bestows a pleasing unity on the whole.

Attractive in appearance is the side facade of the chapel in the churchyard near the Church of Tregonnec, with two stories of classic severity. Below stout columns before the piers of the windows, whose series forms an arcade. Above a are niches with shells instead of windows. At the middle and skilfully connected through both stories is the portal. At the ends the members extend around the bold diagonal buttresses, and then are skilfully terminated by suitable tabernacles. The whole exhibits a peculiar combination of classic repose and richness with a somewhat wild and dry fancy.

Further to be mentioned is the Chapel in La Roche [1030] with a square and half projecting middle tower, with two low stories above the balustrade, having a cornice-like effect, and a slender pyramid accompanied by gables and finials, the whole with happy outlines.

Note 1030. These three places named L. Roche in Brittany. Representation in Nodier & Taylor. Vol. Bretagne. II. 1.

674. Character of the Style.

Partly compelled by the use of granite was the necessary s simplification of the forms, partly as a result of national peculiarities of Brittany, certain members are conceived in the style of Francis I, but have an appearance recalling Hindoo architecture, for example, certain buttress like finials

attached to the wall of the Church in Tregonnec, as well as a holy water stoup externally on the ossuary, the finials and gables of the latter. At other places one might believe that he had a Roman monument of the last period of decadence before him.

675. Calvaries.

With the peculiarities of church architecture here are also the calvaries, that stand in the churchyards near the church. The severe simplicity of the only boldly outlined substructure is only contrasted with the richness of the figures, that in high relief or free in one or two rows above each other, surround the foot of the cross, and alone make their group b bearable. The cross is sometimes formed as the trunk of a tree or a column with branches chopped off, not crudely realistic, but as Bramante did in Milan. From the trunk grew s skilfully outlined consoles at one or two heights to receive the figures, which stand nearest the crucifix. In Tregonnec the crosses of the robbers each have their separate plain and somewhat lower column.

The Mt. Calvary of Guimiliau is octagonal, accompanied by four piers connected by arches with the nucleus.

Palustre gives for the more important of these structures the following dates, that we are not in position to check; -- Sizun, 1588; Pencran, 1594; La Martyre, 1629; Ploudry, 1635; La Roche Maurice, 1640; Guimiliau, 1648; Lampoul, 1667; the most beautiful one at Thegonnec, described by us, he appears to place in the time of Henry III.

d. Age of Henry IV, transition phase and beginning of the new period. (1595-1624).

Of the age of Henry IV, as we have designated it,[1031] it is the transition phase of 1595 to 1625, that is here considered. During this we see the Gothic mode of treatment pass through its last forms and disappear, and the new period appears complete.

Note 1031. See Art. 211.

1. Character of the new Period.

676. Introductory.

At the entrance of the second period of the Renaissance, t there rises before us the facade of S. Gervais in Paris. Al-

Already in the year of its conclusion room other in France [illegible] library was held to be [illegible] [illegible] IV is [illegible] [illegible] above this [illegible], and in the following one [illegible] V [illegible]

[illegible] Renaissance took leave of the Gothic. It was [illegible] side seen never without a common fusion. Men saw that the [illegible] triviralization of seen separate manner.

The reply to the problem there stated was the facade of S. [illegible] style tendency of the new century, clarity, unity, magnitude.

After the abstinence of the 15 th century, French genius and French reason rediscovered the need of bringing clearness [illegible] [illegible] law.

"[illegible] the 17 th century and of the second period of the Renaissance.

Whoever follows attentively our reconstruction of the facade of S. Gervais will recognize, that we have not erect in our fascision as to the position of Salomon de Brosse, and that it first with architecture until the year, that in other converted Torrentile, Poussin and the great monument of the "Grand Jesuit" should follow. 1606 All that Salomon de Brosse was the [illegible] [illegible] of the "grand style" [illegible] century long admiration of his contemporaries. Les [illegible] [illegible] on the frame of a Gothic church that clearness and grandeur, that "French reason" required.

Note 1064. See Art. 1027.

During the second period of the architecture of the [illegible] types in chronological sequence.

1. Facades with one order. (Gage).
2. [illegible]
3. Facades with two orders.
4. Facades with towers.

Already in the year of its completion none other in France or Italy was held to be comparable to it. The entire 17 th century showed this admiration, and in the following one even V Voltaire was full of the same inspiration.

On the facade of S. Etienne-du-Mont in Paris, the official France of the Renaissance took leave of the Gothic. It was the last attempt made to employ both scales of composition beside each other without a common fusion. Men saw that the i ideal of old Rome could not be united with the Gallic-German individualization of each separate member.

The reply to the problem there studied was the facade of S. Gervais. Here Salomon de Brosse gave the programme of the s style tendency of the new century, clarity, unity, magnitude.

After the attainments of the 16 th century, French genius and French reason experienced the need of bringing clearness into the newly inherited treasures, to recognize their innate value, and to employ them methodically in accordance with their innate laws. This was a great part of the programme of the 17 th century and of the second period of the Renaissance.

Whoever follows attentively our description of the facade of S. Gervais will recognize, that we have not erred in our decision as to the position of Salomon de Brosse, and that he first with architecture built the road, that in other spheres Corneille, Poussin and the great Frenchmen of the "Grand Age" should follow.[1032] And that Salomon de Brosse was the creator of the "grand style" will be proved by the immediate and century long admiration of his countrymen. The inspiration aroused by this facade equals that, which the "Cid" of Corneille at once awakened. The Huguenot architect first combined on the facade of a Catholic church that clearness and grandeur, that "French reason" required.

Note 1032. See Art. 407.

During the second period of the architecture of the Renaissance in France (about 1610-1745), we meet with the following types in chronological sequence.

1. Facades with one order. (Rare).
2. Facades with three orders.
3. Facades with two orders.
4. Facades with towers.

Tower of the Precaution.

2. Increase outside space of the Orders.

677. Ownership of this tenancy.

The government in favor of employing a coherent order of columns as above the end of the 18 to century and to the time of Henry IV, that has already been mentioned, [illegible] appears to have rarely occurred in that form in church architecture. I am able to mention only the beautiful site portal of 1551 on St. Nicolas-des-Champs in Paris and the interior of the former "Parlis" (Hôpitaux Jurcot) at Dunerdon, on which occurred a coherent order, even if not in the first case at a very great [illegible].

Note 1088. See Chapter II.

Something of this t-ashency nevertheless existed and appears as on the portal just mentioned, and also with on the frame of S. Etienne-du-Mont in Paris. On S. Servais we small see [illegible] Alleary with Ste L: Dunn we once find the pure antique [illegible]

Note 1084. See Arte. 406 to 409.

678. S. Etienne-du-Mont in Paris.

The first example of this tenancy is found on the lower p part of the facade of S. Etienne-du-Mont in Paris, which was was set in 1610 by the first wife of Henry IV, Marguerite de [illegible]

The order [illegible] and the severe basis of the ground story, then gives so- [illegible] and exercises the monumental scale, that pervaris in the works of Salomon de Brosse of that time, combined with the antique- se of the better development of the site of Philibert De L' [illegible]

[illegible]

2. Forms of the Transition.

a. Increase of the Scale of the Orders.

677. Character of this Tendency.

The movement in favor of employing a colossal order of columns at about the end of the 16 th century and to the time of Henry IV, that has already been mentioned,[1033] appears to h have rarely occurred in that form in church architecture. I am able to mention only the beautiful side portal of 1581 on S. Nicolas-des-Champs in Paris and the interior of the former "Temple" (Huguenot Church) at Charenton, on which occurred a colossal order, even if not in the first case at a very great scale.

Note 1033. See Chapter II.

Something of this tendency nevertheless existed and expressed itself in two forms. Men endeavored to give a great relief to the orders and as large a scale as possible,[1034] and to combine them with the simple angular antique gable, as we see on the portal just mentioned, and meet with on the facade of S. Etienne-du-Mont in Paris. On S. Gervais we shall see the use of this relief and scale carried out on the entire facade. Already with De L' Orme we once find the pure antique gable (Fig. 195), and on the grand gallery of the Louvre (Fig. 114) he then employed it over each bay.

Note 1034. See Arts. 403 to 409.

678. S. Etienne-du-Mont in Paris.

The first example of this tendency is found on the lower p part of the facade of S. Etienne-du-Mont in Paris, which was erected in 1609 to 1617. The corner stone of the main portal was set in 1610 by the first wife of Henry IV, Marguerite de Valois.

The chief motive of this facade is produced by the half columns and the severe gable of the ground story, that gives something of the earnest impression of an antique temple facade, and exhibits the monumental scale, that prevails in the works of Salomon de Brosse of that time, combined with the influence of the better development of the time of Philibert De L' Orme.

Further the middle aisle is much more richly treated than the side parts. The former is subdivided into three stories;

the lower one with an antique gable above four Composite half columns; the middle one with a broken segmental gable over a wheel window between two niches enclosed by vertical bands, the upper one as a steep Gothic tympanum, before which is an attic motive, accompanied at the sides and above by consoles, and enclosing a round window.

The side parts have two stories with very simple plain walls, in which are set the doors and windows with their enclosures. The upper termination is treated with numerous steppings of the attics and pedestals by three variously shaped consoles, small gables, vases, candelabras and obelisks connected, and it permits similarly as in Notre Dame at Havre and in Auxerre the connection with the middle aisle. There prevails in this facade no proper connection between the middle aisle with its order and its large motives, and the plain side parts with their small steppings. Like two different scales and styles, they stand beside each other, as if the subdivision of the middle portion were inserted in an older facade. It is as if the antique were laid aside to employ a composition in Gothic proportions, and it had been decided on this building to take leave of the latter. The beautiful treatment of the details of the Composite order will be mentioned in the Section on the latter. For a better understanding of the composition found here, we further refer to the facades of S. P Pierre at Auxerre (Art. 668) and Notre Dame at Havre. (Art 685).

b. Further Development of the Roman Basilican Facade.

679. Increasing Influence of Italy.

With the departures from Gothic, that architecture took on the facade of S. Etienne-du-Mont, the treatment of French church facades decidedly entered the way, that Italy had prepared during a century, a thorough subdivision taken from the antique columnar orders.

To this conclusion did men pass entirely aside from the Council of Trent and the Jesuits. The development of the culture of the Renaissance had alone led to this. On the other hand it may be assumed, that the triumph of the Jesuits and the beginning of their Church of Il Gesu in Rome had contributed thereto, arousing a certain preference for the form there chosen.

We shall have to follow this movement chiefly in three different types. 1. The facades with three stories and orders -- 2. those with two -- 3. finally, the facades with towers, as already shown or indicated in etc. etc.

Something may be said here on the origin of these forms in
[illegible]
ion of French facades with the same, on the other in order to
[illegible]
by them.

830. Development of this Type in Italy.

With the almost entire lack of executed church facades of the true Renaissance in Italy and especially in Tuscany, it is necessary [illegible]
that where no occasion existed for building, the development of the style took its logical course in the forms of architecture. [illegible]
Thus in spite of the lack of construction, the circle of ideas then prevailing, and the tendency of the taste of the lead-
Italian masters was not unknown to foreign architects staying
[illegible]
[illegible]

[illegible]
[illegible]
especial clearness the course of the development of this tendency of facades. It is the design of the younger Sangallo for the Church of S. Giovanni dei Fiorentini in Rome, that unfortunately did not pass into execution. If this composition be compared with other designs of the same master for S. Peter in Rome, it is clearly seen, how the development of this
[illegible]

Note 1035. From the original drawing of Antonio da Sa-
[illegible]
[illegible]
[illegible]
[illegible] 2.

It is only necessary to [illegible] the facade of S.
[illegible]
or the school of Vignola in Plate 12, Fig. 1, than the Sicil-
[illegible]

We shall have to follow this movement chiefly in three different types. 1. The facades with three stories and orders -- 2 those with two -- 3. finally, the facades with towers, as already stated or indicated in Art. 676.

Something may be said here on the origin of these forms in Italy, on the one side to make more intelligible the connection of French facades with the same, on the other in order to cause to appear more clearly the original tendency confirmed by them.

680. Development of this Type in Italy.

With the almost entire lack of executed church facades of the high Renaissance in Italy and especially in Tuscany, it is necessary to show this connection and then to recollect, that though no occasion existed for building, the development of the style took its logical course in the ideas of architects. The proof of this exists in the unexecuted designs. T Thus in spite of the lack of construction, the circle of ideas then prevailing, and the tendency of the taste of the lead-Italian masters was not unknown to foreign architects staying in Italy, and it was esteemed by them as the "great novelty" of the time.

For a better understanding we have reproduced in Fig. 154 [1035] an Italian composition, that will aid in showing with especial clearness the course of the development of this tendency of facades. It is the design of the younger Sangallo f for the Church of S. Giovanni dei Fiorentino in Rome, that c certainly did not pass into execution. If this composition oe compared with other designs of the same master for S. Peter in Rome, it is plainly seen, how the development of this type already occurred on S. Peter about 1520. [1036]

Note 1035. From the original drawing of Antonio da Sangallo the Younger already published in our "Ursprüngliche Entwürfen für St. Peter in Rome". Pl. 42. Fig. 2.

Note 1036. See the same. Pl. 41, Fig. 1, and Pl. 42, Figs. 1, 2.

It is only necessary to omit the towers on a facade of S. Peter, as we have given that originating form, that follows, or the school of Raphael in Plate 42, Fig. 1, when the subdivision and the elevation of this type is there complete.

Nora 1927. He hope illustrated them all in the monograph

To comprise everything may be said:-- it is the more or less happy transfer of the bolder forms of subdivision by means of the rhythmic bay, the half columns, pilasters and niches, that Bramante developed in designs for S. Peter, to the general motive, which L. B. Alberti exhibited on the facade of S. Maria Novella in Florence. This Church and the competition designs of Giuliano da Sangallo and of Michelangelo in 1516 for the facade of S. Lorenzo in Florence [1037] are the first echo of the powerful impression, that the treatment by Bramante in h his design and models for S. Peter produced in Italy.

Note 1037. We have illustrated them all in the monographs on both masters in "Architektur der Renaissance in Toscana".

The treatment of the ground story by means of a continuous entablature and a gable in the middle part, with round arches about the door below, recessed side parts and projecting angles, are found to actually exist on the Church of S. Maria in Piazza Trajana in Rome, already begun in 1596 by Antonio da Sangallo the Younger, which we have likewise published in Pl. 42, Fig. 5, with the originally intended form of the dome.

On the famous model, that Antonio da Sangallo had completed in the year of his death in 1547 for S. Peter, and which is still preserved there, the middle portion shows the same elements of his design for S. Giovanni dei Fiorentini, except b being transferred to the requirements of S. Peter's. If in Fig. 164 an arch be conceived over the Corinthian order, like that over the lower one, with a gable above it, then would be obtained the upper middle part with the loggia for the blessing. The side portions, instead of having half gables on consoles, likewise received entire gables above the entablature, below them being round arches as in the ground story, lower side arcades forming the loggia for the blessing.

The circumstance, that Michelangelo immediately after the death of Sangallo omitted the so necessary ambulatories for S. Peter, and adopted a colossal order for the exterior, has caused much to be forgotten. Among others the connection of the facade of the Church Gesu with the studies for S. Peter. Giacomo della Porta's facade for S. Caterina dei Fumari at Rome (1549-1564 ?) establishes on the other hand the connection with Vignola's facade for the Church Gesu (made between

1565 and 1572)and completes the modification thereof executed By G. della Porta himself.

With the great influence, that Palladio must have exerted in that country, we remember that although he always adopted a colossal order for the middle aisle on his church facades, yet on those of his two projects for the facade of S. Petronio at Bologna, in which he restored all the existing parts, he follows exactly the same tendency.[1038] Over the two steppings corresponding to the chapels and the side aisles are a assumed half gables. Nowhere with Palladio occurs the imitation of great buttress consoles for them.

Note 1038. Among the projects preserved in the sacristy of S. Petronio, this bears the number 18.

The influence of the great northern Italian or of his works on Salamon de Brosse has already been mentioned.[1039] We here recall Pellegrini's very important and beautiful Church of S. Fedele in Milan (1569-1570), the side facade of S. Paolo in the same city, which must be connected with Galeazzo Alessi, and espeliaccy his facade of Crespi. Even if the latter be somewhat later than that of S. Gervais in Paris, it is always interesting to observe, that also there by means of broken e entabaltures were produced slender vertical lines of two columns above each other, and a very clear, bold and effective subdivision of the facade was attained.

Note 1039. See Arts. 278, 399.

In the following and with reference to Fig. 170 will be mentioned the principal examples of the further development of this tendency.

3. Salomon de Brosse and his School.

681. Church of Capuchins at Coulommier.

Before the chief works of Salomon de Brosse in this field, we must speak of a somewhat earlier church facade of this master,the chateau chapel or Capuchin Church at Coulommiers-en-Brie. So far as one may judge from the illustration (Fig. 1 165), there also particularly appears here a chief characteristic of Salomon de Brosse; clarity in composition and of motive.

The already frequently mentioned idea[1040] of a motive occupying the entire height of the facade, which on the one hand

clearly excessed upon on the facade of this Quercian Gothic, as evident on fig. 185.[1041] Here it is a great mione, that forms the motive.

Note 1040. See Art. 885.

Note 1041. From an engraving of Ferrel Silvestre in the Bulletin des Monuments de Paris.

[1042] was licensed by Gabaering de Gonnaga, [illegible] that to. Bonnon was already consecrated on July 15, 1886, a [illegible] on 1890. It still remains out serves for agricultural [illegible] 888.

Note 1043. By the engraving of Silvestre the position of [illegible] Paris.

Note 1044. See Arch. Gen. 818.

The church was saved in 1886. From the accounts of this [illegible] [illegible] were in charge of the work.

[1045] [illegible] there was holding repairs in the interior, except the rich [illegible] high altar, was insured for the burial place of [illegible] Canadins. -- The Chuncon was out one aisle (138.3 ft. long [illegible] 50.3 ft. wide) and is covered by a [illegible] vault of [illegible] nor plaster.

[illegible]

Monument. p. 46, 24. Gen. 1888.

882. Facade of S. Servais in Paris.

expresses something inviting to the person entering, and on the other hand allows the form of the interior to appear externally, also again appears here. It is perhaps nowhere more clearly expressed than on the facade of this Capuchin Church, as evident in Fig. 165.[1041] Here it is a great niche, that forms the motive.

Note 1040. See Art. 648.

Note 1041. From an engraving of Israel Silvestre in the Cabinet des Estampes in Paris.

The church with the monastery was located east of the Chateau[1042] and was likewise erected by Catherine de Gonzaga, and since she laid the corner stone on April 19, 1617, it may be assumed, that the design for the same was likewise by Salomon de Brosse,[1043] as for the chateau, and so much the more, that the Church was already consecrated on July 18, 1625, e even if not entirely completed; the monastery was only finised in 1630. It still remains but serves for agricultural purposes.

Note 1042. By the engraving of Silvestre the position of the Church is reversed, as it lies on the left instead of on the right. Courteous communication from Minister Landry in Paris.

Note 1043. See Arts. 393, 418.

The court was paved in 1623. From the accounts of this year it may be seen, that here also Charles Du Ry and his son Matthieu were in charge of the work.

From Dauvergne's description[1044] it is not clearly visible whether the execution corresponds to Silvestre's engraving. There was nothing remarkable in the interior, except the rich decoration of the grotto, that was constructed beneath the h high altar, was intended for the burial place of Catherine, and is in the character of the tasteless Italian style of the Capuchins. -- The Church has but one aisle (108.3 ft. long a and 52.5 ft. high) and is covered by a sham vault of laths a and plaster.

Note 1044. Dauvergne, A. Notice sur le Chateau Neuf et l' Eglise des Capucins de Coulommiers in De Caumont's Bulletin Monumental. p. 23, 24. Caen. 1853.

682. Facade of S. Gervais in Paris.

The corner stone of the façade was laid by Louis XIII on July 14, 1636; it was completed in 1651. It may be seen from the magnificent ducal salon, just already in the year of its consecration, it was "held to be " the most perfect and m of France and of Italy.

"Construction of the portal and great house of the said Chancel-
"The 14 th day of July, 1636, Louis XIII, King of France,
with great festivity and play of organs, trumpets and musical
instruments, set and laid with his own hand the first stone
of the grand and splendid portal, in the name, being near at
the said church. Under which stone he placed two medals, one
of silver and the other of gilded, on which were figures and
some inscriptions. There were also certain documents as follows, i
Louis of the buildings of France, and De Donon, also Counsil-
lors at the Cour des Aides, commissioners in said maintenance, the
Sieur de Fontenay, Treasurer, Ambrose Martin, Receiver of the
revenue of the revenue and domain of the said building. The
said Louis, the Elder was an architect in-charge
office, that not being satisfied by their knowledge and long
experience in the erection of buildings, have communicated
various drawings to the greatest architects and best masters
masons of France, and have finally made it the most perfect
and accomplished work, that may be found among the ancient o
and modern, both in France as well as in Italy. Those that
understand drawings, know the orders and rules of architecture

We come now to the long famous facade of S. Gervais (Fig. 166 [1045]) in Paris, that Salomon de Brosse erected as the termination of this late Gothic church, and that has already been frequently mentioned.[1046]

Note 1045. From Blondel, J. Architecture Francaise. Pl. 2 238. Vol. 2.

Note 1046. See Arts. 401 to 418, also p. 486, 487.

The corner stone of the facade was laid by Louis XIII on J July 14, 1616; it was completed in 1621.[1047] It may be seen from the manuscript quoted below, that already in the year of its composition, it was "held to be "; the most perfect and m most complete among both ancient and modern buildings, both of France and of Italy.

Note 1047. Sauval, Le Maine, Robert and others have placed the beginning in 1609, Felibien in 1617, on the contrary. T The exact date however results from the following record in the archives of the church, that I owe to the previously mentioned courtesy of Charles Read. (See Art. 391).

"Construction of the portal and great house of the said Church".

"The 14 th day of July, 1616, Louis XIII, king of France, with great festivity and play of organs, trumpets and musical instruments, set and laid with his own hand the first stone of the great and splendid portal to be seen, built anew at the said church. Under which stone he placed two medals, one of silver and the other of bronze, on which were figures and other devices. There were as wardens Messieurs de Fourcy, c Councillor of his majesty in his council of state, and intendant of the buildings of France, and De Dosnon, also Countillor of his said majesty, controller of said buildings; the lords St. Georges (?), Nicolas, citizen warden, keeping the accounts of the revenue and domain of the said building. The said lords De Fourcy and Dosnon were so interested in this e edifice, that not being satisfied by their knowledge and long experience in the erection of buildings, have communicated v various drawings to the greatest architects and best master masons of France, and have finally made it the most perfect and accomplished work, that may be found among the ancient a and modern, both in France as well as in Italy. Those that understand drawings, know the orders and rules of architecture

and can judge. In the matter of this grand design, the said warders continued it in their time to him, whose conduct was best and completion was most prompt. Which having been done, there has it been since the year 1620 and the 22 nd of the w wardership of Messieurs de Flecesses, also councillor of state and one of the secretaries of the council, and de Breslin, Councillor of his majesty and councillor general".

"S. Gervais, Inventory of the foundations. Register L. L 746 (not paged). This passage was written in the year 1621 and is on the third right hand page of the introduction".

The worth of this facade itself is based on the simple composition, the clear, firm and beautiful subdivision, the harmony of the proportions, and on the scale and the earnest and massive treatment of the columnar orders. Its severity is thereby increased, in that besides the foliage on the four u upper Corinthian capitals, leaf forms are only employed in t the four angle metopes as garlands around the monogram S. G. All appears very strong without really looking heavy.

683. Its Celebrity.

The circumstance, that this is the first clear and decided church facade in Paris entirely executed in the new classical style, has certainly contributed to attract to it quite particular attention. From the necessity of treating the high G Gothic gable originated the third story at the middle. Thereby the middle of the facade received something of those gateway towers, that form the entrances of the Chateaus at Ecouen and at Anet (Figs. 315, 317) and thus are one of the characteristics of the French Renaissance. This third story distinguishes not only the facade of Salomon de Brosse from the Italian; there is also further imparted to it thereby in a twofold manner something national. But this alone would not have sufficed to have obtained for it such high estimation during two centuries. This could only result from entirely definite architectural peculiarities. It is therefore advisable to show the nature of these, and so much the more, since it must conquer an enemy within itself, the coldness and the lack of living details.

The facade of S. Gervais and the small group derived from it differ from most others in France and Italy in that here

the aspiring height is so strongly expressed. Before the entire width of the frieze a frieze of steps ascending lowest one size forms a continuous substructure. But since the basis of the columns lie at more than one and a half times the [illegible] development of the frieze.

The [illegible] of variation the columns, as well as [illegible] being colossal, they are so large that they rise to an ideal height. Now important is here the effect of finishing may be realized, if this facade be compared with the imitation on the neighboring church of St. Paul and Louis, where the [illegible] are plain. To this is added the sheer and unlike [illegible] their use and grouping.

Especially favorable is the clarity with which the purpose of the columns here appears to us and therefore has such great effect. Nowhere occurs an isolated column or may be seen several grouped at various intervals, but they are everywhere joined by the architrave returned above them and the common [illegible].

This effect is increased by the massive Corinth entablature of these coupled pairs of columns, that is carried on two stories, and is continued in a third story behind the [illegible] and middle aisle.

Unusually beautiful is the effect of the two side aisles. Long lines of the arcade pairs of columns as a single [illegible] the airy effect of the then existing Gothicorum in Rome. [illegible] the columnar construction in each story appears more airy. In the ground story the pilasters and single [illegible] and the single stand so near before the [illegible], that the Doric capitals have a common abacus. In the third story the columns of the third order stand free from the pilasters, so that one may pass between them. The verticality and aspiration and the possesses of the orders. On the contrary, they

the aspiring height is so strongly expressed. Before the entire width of the facade a flight of steps ascending toward one side forms a continuous substructure. But since the bases of the columns lie at more than one and a half times the height of a man above the square and the street, the observer is already compelled to look upwards to the beginning of the development of the facade.

The manner of employing the columns, as well as their treatment here becomes an element of great importance. Without b being colossal, they are so large that they rise to an ideal height. How important is here the effect of fluting may be realized, if this facade be compared with its imitation on t the neighboring Church of Ss. Paul and Louis, where the shafts are plain. To this is added the clear and unified idea in t their use and grouping.

Especially favorable is the clarity with which the purpose of the columns here appears to us and therefore has such great effect. Nowhere occurs an isolated column or may be seen several grouped at various intervals, but they are everywhere closely coupled and connected into similar pairs of columns; they stand there boldly. This close connection is still enhanced by the entablature returned above them and the common pedestals.

This effect is increased by the massive fourfold expressed rhythm of these coupled pairs of columns, that is repeated in two stories, and is continued in a third story before the broad middle aisle.

Unusually beautiful is the effect of the two high aspiring long lines of the middle pairs of columns as a single connected vertical element. Here may have come to us something of the airy effect of the then existing Septizonium in Rome. B Because in each order the diameter of the columns is reduced, the columnar construction in each story appears more airy. In the ground story the pilasters and shafts touch each other, and the shafts stand so near before the pilasters, that the Doric capitals have a common abacus. In the third story the columns of the third order stand free from the pilasters, so that one may pass between them. The verticality and aspiration of the buttress members is not interrupted by the entablature and the pedestals of the orders. On the contrary, they

they appear more stable at such an airy height.

In the middle distance a prominent semi-circular concave two stories each. Thus on the middle building the superstructure of the third order is not returned above the segmental dome but forms a connected vaulted ceiling, by which this canal becomes a high and effective dome, into which open two large semi-circular embrasures over each other. Two lesser lunettes are neighboured by the effect of pediments. On the other hand in the second story this soaring structure is suppressed, as the entablature over the pairs of columns of the middle building is not broken, but rather is straight and extends b[illegible] lorato on Piazza Trajana in Rome.

des Architecture les Souvenir illustrated in 1782, as well as the [illegible] church of Antonio da Sangallo.

[illegible] The Palazzetrasse.

[illegible] at Lima, that has a simple and classic [illegible] arrangement, [illegible] at first [illegible] a strange [illegible] erly before it, and allows it to affect him. May [illegible] feel himself elevated by a mysterious beauty and transported into an [illegible] dream. I believe that [illegible] mysterious attraction of the concern of parts, that [illegible] based in harmonious relations to each other. But further in the [illegible] and [illegible] of the [illegible] characteristics.

The [illegible] in the [illegible] every [illegible] is [illegible] good proportions.

On this facade it is advisable to consider by itself each story with its own differing order. It presents a [illegible] square form, finely grouped and also varied, but always [illegible] monious receding toward the middle. In the middle building

increase the massiveness of the columns in their firmly connected appearance. Thereby since these columns are coupled, they appear more stable at such an airy height.

At the sides are enclosed a recessed panel extending through two stories each. Thus on the middle building the entablature of the third order is not returned above the segmental gable but forms a rounded vaulted ceiling, by which this panel becomes a high and effective niche, into which open two large series of round-arched windows over each other, whose deep j jambs are heightened by the effect of reliefs. On the other hand in the ground story this aspiring structure is ensured, as the entablature over the pairs of columns of the middle building is not broken, but rather is straight and extends b boldly from one pair to another, spanning and uniting both w with its quiet gable. -- By its strong angles it recalls the treatment of the masses of the ground story of S. Maria di L Loreto on Piazza Trajana in Rome. [1048]

Note 1048. The ground story of the Chapel of Notre Dame des Ardilliers les Sauveur illustrated in Fig. 194, as well as the entire chapel seems to be influenced likewise by this Church of Antonio da Sangallo.

~~68~~ 684. Its Peculiarities.

How comes it then, that such a simple and clearly observed composition, even with an at first rather cold exterior, yet exerts a singular attractive force, as soon as one steps quietly before it, and allows it to affect him? Why does one f feel himself elevated by a mysterious beauty and transported into an architectural dream? I believe that the reason for this lies in the harmony and in its exhaustless charm, in the mysterious attraction of the concord of parts, that actually stand in harmonious relations to each other. But further in the number and nature of its good characteristics.

The number of its good peculiarities therefore causes that every separate form thereon is beautifully composed and has good proportions.

On this facade it is advisable to consider by itself each story with its own differing order. It presents a beautiful separate form, finely grouped and with varied, but always harmonious accenting toward the middle. In the middle building

then the great canal arches occupies of the doorway and of t
the vaulted ceiling, so having made a consistent unity of
united effect.

In this interior, consequently, we have found
inseparable unity two architectural forms, each complete in
itself. Yet, when taken individually, neither has individuality.
This comes from the effect of certain numerical relations:—
the triple division and the manner in which these occurs as a
horizontal and as a vertical element.

In the first form, the rectangular facade is an expression
of beauty and firm strength, two principal differences tho-
ugh certainly lively architectural ideas. Neither one
united in a beautiful facade, already complete in itself. In
the third story is perfected the appearance of the second fo-
rm, and the entry of the first also takes place a second
first general development. Our material then, expressed in
a different manner, has the effect of a part of the two main
forms, harmonizing with and complementing each other.
Symmetry and the two first floors is here repeated a third
supplementary triple modification, though of a different sign.
In each do we find arcs are repeated at the least modi-
ular multiples, and in the same sign or a concentric and form-
ation to the other three developed on this facade.

The second is the vertical form. In the middle structure
is placed a vertical triple modification, separate portion of
itself, with the diversity of the middle story, the same c
more slender pairs of columns, and the massive combined trio
of the three equal arched openings.

Thus in each separate story is emphasized such a clear and
proper accentuation herself the plastic, if possible, by every,
that this is what rise and produce a more stable profile.

In this facade there are examples of architectural
features and material, that which is finally appreciated for
its quality in it. By having such in the figures of the pre-
ceding. Particular the particular place material in fact, a
that is because of related elements, that by their basic sim-
ple geometric arts each other, and in another time. Not by
the material difficulties and to architectures, from which you
need new and richer concerts.

then the great equal arched openings of the doorway and of t the windows formed as arches have a peculiarly massive and u united effect.

In this general composition are further fused together in inseparaple unity two architectural forms, each complete in itself; strong power absolutely coupled with ideal aspiration. This comes from the effect of certain numerical relations:-- the triple division and the manner in which this occurs as a horizontal and as a vertical element.

In the first form, the rectangular facade as an expression of beautiful and firm strength, two horizontal differeng though combining triple subdivisions within common elements are united in a beautiful facade, already complete in itself. In the third story is perfected the appearance of the second form, and the union of the first with the latter into a new unified general composition. Each separate form, although in a different manner, has the effect of a part of the two main forms, contrasting with and supplementing each other. By the balustrade and the two great figures is here repeated a third horizontal triple subdivision, though of a different kind. It acts as an ideal crown and termination of the lower rectangular building, and at the same time as a connection and transition to the other ideas developed on this facade.

The second is the vertical form. In the middle structure is created a vertical triple subdivision, likewise perfect in itself, with the diversity of the crowning gable, the ever m more slender pairs of columns, and the massive combined trio of the three equal arched openings.

Thus in each separate story is emphasized such a clear and strong accenting toward the centre, it results, so to speak, that from it must rise and project a higher middle portion.

On this facade rests the blessing of manifold architectural virtues and verities, that Salomon de Brosse understood how to combine on it. To embody such is the mission of true composition. Therefore its permanent value consists in this, t that it creates or selects elements, that by their inner meaning harmonize with each other, and so combines them, that their harmonic affinities lead to combinations, from which proceed new and richer concords.

685. Churches of allied Tendency.

We have already had opportunity to learn to know the influence, that the facade of S. Gervais exerted on Francois Mansard, when he erected the facade of the Church of Feuillants in Paris,[1049] which has now disappeared. It suffices to compare the representation of the same given by us (Fig. 167[1050]) with Fig. 166 in order to see how its facade was an exact reproduction of the two upper stories of that of Salomon de Brosse, so to speak.

Note 1049. See Arts. 409, 418. The Church of the Feuillants was begun in 1600 by Jean Crespin and continued by ;e T Tellier in 1602-1605. The facade was built later by F. Mansard.(Lance. Dictionnaire, accordingt to Berty).

Note 1050. From Blondel, J.Fr. Architecture Francaise. V.3.

The facade of Notre Dame at Havre stands under the influence of that of S. Etienne-du-Mont in Paris. It is a kind of adaptation of the two upper stories of S. Gervais to wider proportions. The pairs of columns are connected by niches, instead of being coupled. Above the side pairs is a segmental gable, as on the upper part of the middle portion. Two recessed outside bays with angle pilasters correspond to the chapels. T The combination of the low side parts with the middle building is similar to that on the facade of S. Etienne-du-Mont in Paris, and it occurs by means of four consoles of different heights in three steps in combination with balustrades and p pedestals crowned by vases. The treatment of the lower Ionic columns likewise recalls these Paris churches. Fluted and b banded drums with plain rustication alternate. The capitals are bold in the style of those in Fig. 167, above fluted Corinthian columns.

With this character the statements of Lance also seem to agree, that after 1630 it was built up to the Corinthian capitals by Marc Robelin from Paris.

The facade of S. Remy at Dieppe must be nearly contemporary with the last. It exhibits a three aisled church between two towers, the right one having three stories and the left only one. Pilasters treat the angles, and at each side of the middle aisle stands a pair of columns, Doric below and Ionic above. An attic with small Corinthian pilasters (perhaps added in 1862) forms at both sides the points of support of the st-

steep,gable of the middle aisle.

In the latter are two doorways below and beneath a round a arch, in the second story being a rose window and a tabernacle in the gable. Before the bays of the side aisles below a are round arched doorways with segmental gables, above being three niches, the middle one higher, and finally a round-arched window divided by two twin arches.

Of the two towers, only the ground story of the northern was built. According to Ch. Normand (La Cite Normande, Dieppe. p. 60. Paris. 1900), it bears the date of 1633, the southern that of 1630-1686.

e. Age of Louis XIII. Early Phase of the second Period of the Renaissance.

a part of the churches, that apparently belong to this time, have already been described under the Age of Henry IV. Another portion will come under consideration somewhat later in t the Section on the buildings of the Jesuits and on domed structures, while the remaining examples will be mentioned here.

1. Different Forms of Facades.

686. Unexpected Types and other Examples.

We have earlier already called attention to the diversity of the tendencies of the time of Louis XIII (p. 228-254). It may be safely assumed, that at least in the imagination of t the architects of this age of Louis XIII, there originated compositions for church facades, that attempted one of the p previously mentioned different treatments of the elevation. The architecture in paintings often reflects such compositions, and in them the architect acquainted with the history of the period cannot draw too strictly the limits between what is purely the imagination of the painter and what he did not himself originate, but had seen in a design, or what in his time was a type frequently occurring among architects. Thus it is the case with the facades represented in Fig. 168[1051] and 169,[1052] whose purposes are sufficiently given by the inscriptions accompanying them. In the Section on the Jesuit buildings shall we mention a study of M. Martellange with a round gable, such a the facade of a Jesuit church represented in Fig. 168. exhibits.

Note 1051. From an old engraving of Abraham Bosse in Cabi-

Cabinet des Estampes in Paris. Vol. Ed. 30. p. 77.

Note 1052. From an old engraving of the same. Vol. Ed. 30. p. 19.

The facade on Francois' Church of S. Marie in Paris (Fig. 62) has already been mentioned. It was long regarded as a p prominent work. J. F. Blondel writes:-- "The famous facade of the Temple of S. Marie situated in Paris, Rue Saint-Antoine, of the design of Mansard". This fame was indeed based on its n naked realism, novel at that time, and on the lack of any order. As in Fig. 168, there likewise occurs a semicircular gable.

On the recently destroyed facade of the "Minimes" at Nevers, the ground story was formed of a round-arched doorway between coupled columns. Over this in the upper story were two niches with bold segmental gables and consoles. Between both a higher pointed-arched window within a broad enclosure with a low gable. These three motives were simply set in the plain wall, that had no further treatment and ended as a steep gable wall. (Art. 419). To the facade of S. Maria at Nevers we shall return further, on account of its colossal order.

We also mention the three following facades without being able to class them further. The Church of the Carmelites in Troyes by Francis Levau. The Church of S. Nicolas at Coutance built by Jacques Lebaron in 1620-1621 according to an inscription. Further the portal of the destroyed Church of the "Feuillantines" in Paris by Jean Marot. It is not to be confounded with the Church of the "Feuillants" represented in Fig. 167.

2. Abbey Church at S. Amand.

687. Its Peculiarity.

Indeed unique in its way is the facade of the great Abbey Church at S. Amand near Valenciennes. The circumstance, that it it was erected under Spanish rule -- above the clock of t the tower stands the date of 1633 --, explains much in its a appearance. In the lower half, which is divided in five stories of tolerably equal height, there correspond square tower-like projections of the side aisles. In the upper story there a three story octagonal tower corresponds to the middle b building, and it is terminated by a dome with a slender finial

composed of two lanterns above each other. The side towers were crowned by one story octagonal, endings, that likewise h have domes with double lanterns.

Each of the three front portions is subdivided in each story by pilasters with columns before them. On the towers they are placed 1 1/2 diameters distant from the angles, and in t the middle part they form a wider panel between two narrower ones. In consequence of the returning of the entablature, t there are produced by this continuous members like buttresses. In the middle part are found below, doors with straight lintels and circular windows above these in the side panels; in the middle one is a wide round-arched portal. In the second story are three arches, in sham perspemtive being an open loggia of three bays in depth, in which is represented a sacred scene in relief perspective. Half in the fourth and half in the fifth stories is a circular recess with relief figures, instead of a rose window.

In the principal spaces of the towers are niches in the lower, middle and upper stories, in both of the other panels b being placed rich enclosed surfaces. On the upper half the towers have doubled arched windows or smaller openings and d dormer windows, that are made round or similar to circles.

The small number of openings imparts something foreign to this broad and high structure. The rustication, that subdivides the three lower stories in diminishing quantity, the colossal fluttering relief bands, such as are found on Spanish churches, emphasize this impression. In the partially wild forms of the recessed great flat borders one in justified in thinking of Mexican recollections, [1053] which are possible on this Spanish-Flemish work. And although the dome-shaped terminations on the cathedral of Tours, there arises an impression by their triple repetition and the bizarre form of the d details and certain outlines, which allows one to think of c certain groupings of slender domical terminations, such as are found in the kingdom of Siam, in the "Architecture Khmer" at Angkor Wat". Abbot Nicolas Dubois himself must have been the architect.

Note 1053. As proof of this Mexican or Peruvian influence it may be stated, that even in the 19 th century was sometimes celebrated in Valenciennes a "Fete des Incas" with a great p procession.

The shafts of the columns of the four orders were composed of four adjoining semicircles instead of one circle, and this increased the foreign appearance.

Although the ornamentation is no less than noble, a series of elements here have a combined effect, so as to interest o our imagination in a peculiar way. The horizontal subdivision by five entablatures, the vertical one by six buttresses, the richness of the ornament, the alternation of this with t the quiet and smooth surfaces of different stories, the unified idea of the richly treated composition, whose termination in the high middle dome is enhanced by the grouping with the two lower side domes, all is combined with the considerable dimensions of a facade about 88.6 ft. wide and has a powerful effect.

The ground story with its diamond rustication on the piers is conceived as the substructure of the facade with its four orders, and the energetic crowning cornice with bold modillions in the frieze, which is placed above the entablature of the uppermost fifth order, gives to this lower half of the f facade an effective ending.

Above this the upper half of the composition may then commence with its three crowning domed structures as spires of t towers and afford a most original termination.

3. Facades with a colossal Order.

688. Their Variety.

Of facades on which a colossal order occurred, or at least a decidedly main order, I can now recall but two. The first belonging to the free, and the second to the severe tendency.

The scarcely French character of the facade of S. Marie at Nevers was previously mentioned in Art. 259. The bold entablature of the single colossal order sharply separates the walls from the gable of the roof. Before this rises in the middle bay a second order, that supports the bold segmental gable, with which the building terminates. At the same time it forms a tabernacle for the niche, itself very bold and overloaded, in which the Madonna with the Child stands. Only above the two side bays is visible the slope of the steep gable wall, adjoining the entablature of the middle bay, beside whose bold relief it has an entirely subordinate effect.

The facade of the Church of the College des Quatre Nations, built in 1661-1668 by Levau, now the Institute de France, whose section may be seen in Fig. 198, must be one of the few on which only a single order occurs. Columns and pilasters on the angles support a slightly projecting gable. They stand in good proportion to the order of the drum. Their effect is not bad and is increased by the two small orders of the a adjoining segmentally curved wing of the College, whose central motive is formed by the church. Short and twice receding side buildings with pilasters connect the portico with the w wings recessed in the middle. Likewise on the pavilion of t the Louvre, that Levau built beyond the Seine (Fig. 332), he employed a colossal order. Perhaps this was determinative for the College des Quatre Nations.

4. The Buildings of the Jesuits.

a. Is there a Jesuit Style?

689. Necessity for this Question.

We previously had opportunity to describe the lives and works of the two chief architects of the Jesuit order, Martellange and Durand (see Arts. 419, 420), and further to say something relating to the buildings of the Jesuit order and to t the connection and analogy of the influence of the order to that of Vignola, as well as to refer to a similarity of the tendency of the style of Louis XIV and of the Jesuit style.((See Arts. 319 to 321).

Yet the question whether one may speak of a Jesuit style, strictly understood, as so frequently happens, we have reserved to this place.

It will appear to us, that the statements of what the Jesuit style comprises is not always quite precisely limited, and therefore contradict each other; further that sometimes such things are regarded as peculiarities of the style, which belong to their time in common.

The words in which Henri Martin [1054] describes, what he understands as the Jesuit style are sufficiently characteristic to be given here.

Note 1054. See Martin. Vol. 10. p. 473.

"The Jesuits endeavored to create an architecture of their own, but they could only attain to a degeneration of that Re-

Renaissance, which they denied. They would be great and strong; they were heavy and awkward. In Rome by the supremacy of conditions they reached a certain material greatness, where heaviness combined with the end sought, with subtility and sinuosity, it was this heroic period, the amazement of generations, that more and more lost the sense for the beautiful in monumental art. It did not rest there, but would pass from strength to grace, strove for the pretty in order to stand in harmony with the pretty coquettish, ranged decoration ornamented by artificial flowers, and it fell into that last abyss of unreason and bad taste, which has been termed the "architecture of the Jesuits".

The description of this style given by Planat must indeed be different and perhaps indefinite; for the ground is inexplicable, by which he mentions among Parisian churches Notre-Dame-des-Victoires and S. Roch as examples of the Jesuit style.

The circumstance that the fathers had their own architects in the order, might indeed justify the belief in their own s style; yet the independence of the order in the Political-religious field was much greater than in the artistic and architectural one.

In regard to the letter of Father Coton, confessor of Henry IV to Acquaviva, general of the Jesuits in Rome, Bouchot says in reference to Martellange [1055]:-- The king has no great power over the Jesuits, since there the "provincial" can finally permit or refuse to the king the participation of his architect.[1055]

1054. Bouchot, H. Notices sur Martillange etc. p. 7, 22.

Note 1055. The specifications of the architect Martellange for building the Jesuit College at Moulins, of Jan. 17, 1605, contain many details of technical matters and of the custom in Jesuit buildings. Likewise those for the College of Vesoul of 1616. See Chauvet, L. Etienne Martellange. p. 56-60; 74-80. Lyons. 1874.

I am not convinced, that strictly speaking, one is entirely justified in speaking of a Jesuit style. They built in the style of the contemporary development of the Roman Renaissance. Since in the north the era in which the Renaissance everywhere entered into church architecture coincides with that in w

nation the Jesuits were unwise enough to oppose economically, men believed the new style to be that of the Jesuits. T[illegible] is opinion a kind of justification.

890. Different Unrecorded.

[illegible] as of overloading and tasteleseness, then is it again a mere accident, but is no characteristic peculiarity of their architecture and not always correct. These peculiarities were generally unrecorded tendencies of their preceding Italian-Roman Baroque. And since this style extended into many provinces of Germany from the Vaunplanta, men believed it to be the Jesuit style. -- In Italy, Jesuit colleges, such as the Sacro in Milan and the existing University in Genoa, indeed [illegible] style.

[illegible] Architect Vertellanne (1696-1741) by the severity recalling that of the great French master Salomon de Brosse, and by its [illegible] (see Art. 412).

[illegible] the Jesuits in Paris, the Church of Saint Francois Xavier (now St. Paul et Louis) and the Novitiate, certainly independent of two other buildings:-- the former being the facade of S. Gervais, and the latter the facade of Church Gesu in Rome. But the [illegible] revivalism of this facade from centuries of the time, when the [illegible]

[illegible] Just as it belongs to the characteristics of the Renaissance [illegible] vane a style of their own. They indeed had other questions in which they interested themselves far more. In the other [illegible]

[illegible] Architecture Unrecorded.

[illegible]

which the Jesuits were busiest and began to appear prominently, men believed the new style to be that of the Jesuits. T The dominant position frequently attained by them lent to this opinion a kind of justification.

690. Different Character.

And if men frequently connect with the Jesuit style the idea of overloading and tastelessness, then is it again a mere accident, but is no characteristic peculiarity of their architecture and not always correct. These peculiarities were generally characteristic tendencies of their prevailing Flemish-Roman Barocco. And since this style extended into many provinces of Germany from the Netherlands, men believed it to be the Jesuit style. -- In Italy, Jesuit colleges, such as t the Brera in Milan and the existing University in Genoa, indeed belong to the strongest buildings of Italian architecture of that time.

Thus hawe we emphasized, that the style of the famous Jesuit architect Martellange (1569-1641) by its severity recalls that of the great Huguenot master Salomon de Brosse, and by its simplicity exerted a second influence on his contemporaries. (See Art. 419).

Finally we will examine the two most important buildings of the Jesuits in Paris, the Church of Maison Professe (now Ss. Paul et Louis) and the Novitiate, entirely independent of two other buildings: -- the former being the facade of S. Gervais, and the latter the facade of Church Gesu in Rome. But the d derivation of this facade from churches of the time, when the Jesuit order did not at all exist has been proved. (Art.680).

For these reasons the question must be negatived for France. Just as it belongs to the characteristics of the French Renaissance, that there is in France neither a real Barocco nor a Rococo style, it appears to me that the style of the Jesuits differs fittle from the other contemporary style tendencies.

The Jesuits, considered as an order, have had no time to invent a style of their own. They indeed had other questions in which they interested themselves far more. On the other hand one may perhaps speak of a Jesuit ornamentation.

691. Decorative Endeavors.

Men must understand hereby the richest, for those who strive

for the greatest effect, at the same time show the greatest poverty of soul. Everywhere does one perceive a strong contempt for every artistic ideal or for a beautiful perfection. Nowhere is a clean and noble line; all is blown up hard, or as if made of fat and meaningless dough.

And yet one must again ask here, whether it be just to lay on their shoulders alone the privilege of this dreary phase of decoration. Was this not the general tendency of taste in one of the art currents of that period? We do not venture to decide it. But in a wider sense the Jesuits certainly have their part of the responsibility. When they influenced the religious character of their age, the church architecture and by this the secular architecture. While their conception of religion particularly feared the emphasizing of the individual and the subjective, and strove to curb these, it manifestly aided to promote the common soullessness and the lack of personal character and artistic-individually animated forms of the art period of 1610-1745.

The result to which we have attained, appears to me to substantially agree with the views reached by Lemonnier in his frequently mentioned remarkable studies of the art of this period.

He writes thereon as follows: -- "Under Louis XIII the Jesuits of France were not yet what they became under Louis XIV by his fault. They sought especially to control instruction. -- They made of intellectual culture, what it must be for a worldly aristocracy. -- But they permitted the superficial development of all, that they denied to reason, -- considered before all the saving of orthodoxy of dogmas". [1057]

Note 1057. See L'Art Francais au temps de Richelieu et de Mazarin. p. 113. Paris. 1893.

They influenced the arts in two ways. First by having their own arts, particularly an architecture and architects; secondly by inspiring with a certain spirit the arts, which did not belong to them. To them is to be attributed in part the decorative conception of religious painting, the appearance of the churches with a certain mannerism, although the inclination of the court world had a good part therein".

692. Jesuit Colleges.

Of the activity which the Jesuits in France began to develop, an idea will be obtained from the following statement concerning the number of colleges with which a church was connected.

Bouchot[1058] speaks of a drawing "of the architect of the Duc de Mayenne and of the year 1585 for the Jesuit College at Dijon, which was sent to Rome for suggestions, was returned but was not followed, and whose arrangement was criticized by Martellange in 1610.

Note 1058. Bouchot, H. Notice sur la Vie et les Travaux d'Etienne Martellange. Paris . 1886. p. 18, 19. (Extract from Bibliotheque de l'Ecole des Chartes. Vol. 47. 1886.

From the drawings in the volume, Bouchot has prepared the following list of the colleges in the erection of which Martellange took part in any manner. The numbers in brackets indicate the commencement of his work thereon. The pages of t the previously mentioned work of Chauvet on Martellange have also been added, in which these are mentioned.

College of Puy. (1605). Chauvet, p. 23.
College of Vienne. (1605). ,, 44.
College of Sisternon.(1605).,, ---
College of Carpentras.(1607). ,, 65.
College of the Trinity in Lyons.(1607). Chauvet p.131.
Noviciate of Lyons.(1617). Chauvet.p. 201.
College and Noviciate of Avignon.
College of Dole.(1610). Chauvet. p. 28, 188.
College of Besancon.(1610).
College of Vesoul.(1610). Chauvet. p. 72
College of Dijon.(1610). ,, 81.
College of Roanne.(1610). ,, 103.
College of Bourges.(1611).
College of La Fleche.(1612). ,, 88.
College of Nevers.(1612).
College of Bezis. (1616).
College of Chambery.(1618).
College of Orleans.(1620).
College of Rennes.(1624).
College of Blois.(1624-1625).
Maison professe. Paris.(1627).

Noviciate in Paris.(1628).
College of Sens.(1628).
College of Moulins.(16--).
College of Embrun. Charvet. p. 189.
College of Rouen. ,, 186.

When Henry IV in the year 1603 again opened France to the Jesuits, they settled in La Fleche, and this College was especially favored by the king, since his parents spent there the first period of their marriage. The exterior of the College of the Jesuits at Dole presents various interesting matters.

b. Different Churches in Paris.

698. Ss. Paul et Louis in Paris.

At first the famous Maison Professe (House of the Professed) of the Jesuits in Paris, formerly S. Louis, now Ss. Paul et Louis, located in Rue S. Antoine. With S. Gervais it exhibits the only facade in Paris, that has three stories and orders. Both on account of its relation to S. Gervais, as well for its differences, it deserves to be described somewhat fully.[1059] The corner stone was laid on March 16, 1627, and the building was completed in 1641. The facade of the church was erected at the cost of Richelieu.[1060]

Note 1059. It was previously stated, under what circumstances the Jesuit Father Francois Durand in 1625 made the design and completed the building in 1641. The apparent consultation of Lemonnier in regard to the orientation of the church was mentioned in Art. 416, as well as the opinion and design of Martellange in Arts. 419 and 420.

Note 1060. On the frieze of the first order was formerly the following inscription in gold letters:-- "To St. Louis, king, to Louis XIII, king, Armand ~~Cardinal~~ Duc de Richelieu, has erected the facade of this Basilica". Charvet, L. Et. Martellange. p. 209. Lyons. 1874.

By the bold and unbroken projection of the entablature in the ground story and the unified projection of the segmental gable on the middle aisle,[1061] the ground story has the effect of . bold substructure and a continuous and firm anchoring of the entire facade. The ascending vertical subdivision only begins above this solid ground story, not from below like

the price of columns on S. Servais. This association is accom-

[illegible]

stories, being generally found only on the angles of the mid-
dle building. In the two stories of the side towers indeed
exist certain vertical relations between the lower and upper
three-quarter columns and pilasters, but the unified conception
ny is transcended by the always strongly projecting entabla-
ture, and must begin anew above them. This occurs without t
the least architectural disturbance, but the idea differs from th-
at on S. Servais.

Very recently Max Ostend arranged his subdivision here.

[illegible]

the two angles. Over the three-quarter column nearest the m
middle omitting the entablature in not order, but joins with
its [illegible]

energy receive small dimensions, by which their scale loses
[illegible]

[illegible] the movement of a side entrance commenced in the sec-
ond story.

He cannot justify the contemporary zoom with which this
tower is treated as a tower omitting in contrast to the fa-
ade of S. Servais. It is inferior to the tower in several
[illegible]

es insufficiency by comparison with S. Servais, and to have a
[illegible]

[illegible]

[illegible] by means of three-q
uarter columns. The elevation results in the stories by the
[illegible]

[illegible] of the diameters of the columns, but remains equal-
ly [illegible] as below. On S. Servais, where free column a
[illegible] in front, the axes of the lower must be repeated above.
[illegible] the relation of the diameters of columns, they are more
[illegible]

[illegible] by the recession of the towers the [illegible]
[illegible] pilasters, as on S. Servais, yet not satisfactorily [illegible]
ing the circle line the recessed portion of the towers [illegible]
[illegible] state.

the pairs of columns on S. Gervais. This aspiration is strongly expressed by means of returns and continues through two stories, being generally found only on the angles of the middle building. In the two stories of the side facade indeed exist certain vertical relations between the lower and upper three-quarter columns and pilasters, but the unified continuity is interrupted by the always strongly projecting entablature, and must begin anew above that. This occurs without t the least artistic disturbance, but the idea differs from that on S. Gervais.

Very skilfully has Durand arranged his subdivision here. His three-quarter columns are accompanied on both sides by f flat pilasters, and therefore stand one diameter distant from the two angles. Over the three-quarter column nearest the m middle building the entablature is not broken, but joins with its entire projection on the middle building. The consoles thereby receive small dimensions, by which their scale does not lessen that of the facade, and bring skilfullyto a termination the movement of a side buttress commenced in the second story.

We cannot justify the contemporary scorn with which this facade is treated as a Jesuit building in contrast to the facade of S. Gervais. It is inferior to the latter in several points, but it always possesses sufficient characteristics to be instructive by comparison with S. Gervais, and to have a picturesque and imposing effect as an architectural elevation in combination with the dome.

Because the facade is only subdivided by means of three-q quarter columns, the elevation recedes in the stories by the dimension of the diameters of the columns, but remains equally bold above as below. On S. Gervais, where free columns a are set in front, the axes of the lower must be retained above. By the reduction of the diameters of columns, they are more free above than below, and therefore have a more animated and ideal effect. By the recession of the facade the uppermost gable is effective, even if its inclined cornice projects without returns, as on S. Gervais, yet not satisfactorily covering the niches lige the recessed portion of the facade of the middle aisle.

Since Gerard did not finish his colleg, they are less adroitly treated and accented. Being less individualized, they combine more with the wall as a whole. Finally, contrary to S. Servais, Gerard has employed below a segmental gable and above an angular gable as a termination. Both solutions have their own peculiarities and advantages. On S. Servais the general impression is more softly tender and more quiet. On S. Louis it is more clearly animated and a more assuring termination.

394. Variations of this Type.

[illegible] but is more freely treated and developed.

[illegible] with Dijon at Dijon, apparently begun in 1509 by Nicolas T[illegible] [illegible] ough two stories. Over the middle bay and above a base is a light [illegible] [illegible] ta. -- The bays are so marked by lords and Quintrian tiers-quarter columns, that in the ground story the middle bay corresponds with a [illegible] side bays project. The two segmental gables, that crown [illegible] are first united in a whole by the angular gable of the [illegible] the round window. By these alternations and the verticality [illegible]

[illegible] 1521.

[illegible] made from the age of Louis XIII or Louis XIV is extolled by [illegible] two narrow ports and lords gilsteres, which form two narrow [illegible] over this again on the middle bay alone rises a quite Doric-[illegible] [illegible] lower orders of this place is [illegible]

Since Derand did not flute his orders, they are less sharply treated and accented. Being less individualized, they combine more with the wall as a whole. Finally, contrary to S. Gervais, Derand has employed below a segmental gable and above an angular gable as a termination. Both solutions have their own beauties and advantages. On S. Gervais the general termination is more softly rounded and more quiet. On S. Louis it is more clearly animated and a more aspiring termination.

694. Variations of this Type.

The motive of two stories with a narrower third one at the middle is likewise retained on the two following churches, b but is more freely treated and developed.

The first example must even be some years earlier than S. Gervais. It is not unpleasing, being the facade of the Carmelite Church at Dijon, apparently begun in 1609 by Nicolas T Tassin. A wide middle and two narrower side bays extend through two stories. Over the middle bay and above a base is a third story, forming a rectangular attic with gable, connected by interrupted console-buttresses with the lower side parts. -- The bays are so masked by Ionic and Corinthian three-quarter columns, that in the ground story the middle bay projects with a segmental gable, while in the second story the side bays project. The two segmental gables, that crown this are first united in a whole by the angular gable of the upper attic, while the entire middle panel in the second story, as in Fig. 168,[1062] is occupied by a great oval cartouche around the round window. By these alternations and the verticality this composition presents a certain interest.

Note 1062. Illustrated in Chabeuf, H. Monuments et Souvenirs. 140 photogravures. Dijon. 1894.

A prettily disposed, animated and yet severely composed facade from the age of Louis XIII or Louis XIV is exhibited by S. Joseph at Chalons-sur-Marne. The middle portion has in t two stories Doric and Ionic pilasters, which form two narrow and one wider bay in the middle; it is crowned by a gable and over this again on the middle bay alone rises a third Corinthian order, which between two consoles forms a termination l like a tabernacle with segmental gable. Adjoining the two lower orders at both sides is further another bay as a concave

those following prove that the Jesuits were not exclusively committed to one type.

A study of the Jesuit architect Br. Martellanzo in the year 1681 for the church of San Ignazio in Genoa, [illegible] in Porto [illegible] in [illegible]. [illegible] Martellanzo gave in 1617 two signify p[illegible] ise

Note 1081. Bouchot, H. Notice sur etc. MVCL. HS 15. P. 80. (Pl. 218-228).

on S. Pietro in Montorio.

886. Dungon of the Novitiate in Paris.

The late Renaissance Jesuit church of San Pietro Montorio was the Dungon of the Novitiate des Jesuites near S. Genevieve-Pres in Paris, now to be described. Here the severe unbroken facade projected above the width of a cellarer below the Doric cellarium, and in the Ionic Corinth cellarium above and Ionic cellarium above, with a pediment over the entire front. In the entrance bite there were niches, in the middle one pre-ma the sculpture with Apollo Python, above it a window with semi-circular lunette. The Dungon proper or main block of the Novitiate, corresponding in the Corinth, presented above the arches were of the middle part, and above these windows, the entablature as Ionic pilasters with entablatures, accompanied the projecting masks of the faces like buttresses.

The Novitiate of the Jesuits in Paris exists no longer. The facade of the Dungon was in Rue Pot de Fer, and the entrance was in Rue de la Parcheminerie. [illegible] Dungon was [illegible] by Giacomo della porta, or on S. Maria de'Monti, enclosures angle with of the matrix slab, that projects somewhat.

Note 1088. Illustrated from the works of 1. Morot and 2. Blondel in Chorest, L. Etienne Martellanzo. With a title pl. [illegible]

The difference between the two [illegible] [illegible]

those following prove that the Jesuits were not exclusively committed to one type.

A study of the Jesuit architect Br. Martellanzo in the year [illegible] for the church of San Ignazio in Genoa, [illegible] in Porto [illegible] in [illegible]. [illegible] Martellanzo gave in 1617 two signify p[illegible] ise

Note 1081. Bouchot, H. Notice sur etc. MVCL. HS 15. P. 80. (Pl. 218-228).

quarter circle, that emphasizes the middle portion in an animated way. The Doric order is imitated from that of Bramante on S. Pietro in Montorio.

695. Church of the Noviciate in Paris.

Not less important than the church of the Maison Professe was the Church of the Noviciate des Jesuites near S. Germain-des-Pres in paris, now to be described. Here the severe unbroken facade projected about the width of a pilaster before the narrow sides, and it had four Doric pilasters below and Ionic pilasters above, with a gable over the entire front. In the narrower side bays were niches, in the middle one being the doorway with gable below, above it a window with segmental gable. The recessed parts at both sides of the gabled structure, corresponding to the chapels, repeated below the narrow bays of the middle part, and above steep volutes, that ended as Ionic pilasters with entablatures, accompanied the projecting gable of the facade like buttresses.

The Noviciate of the Jesuits in Paris exists no longer. T The facade of the Church was in Rue Pot de Fer, and the entire plan extended to Rue Cassette. The severe facade might as well stand in Rome as in Paris. As on S. Caterina de' funari, by Giacomo della Porta, or on S. maria de'Monti, entablatures are not returned above the separate pilasters, but extend the entire width of the middle aisle, that projects somewhat.[1063] J. F. Blondel praised it as one of the most regular in Paris.

Note 1063. Illustrated from the works of J. Marot and J. F. Blondel in Charvet, L. Etienne Martellange. With a title plate. Lyons. 1874.

The differences between the two preceding facades and from those following prove that the Jesuits were not exclusively committed to one type.

A study of the Jesuit architect Et. Martellange in the year 1627 for the facade of the Maison Professe on Rue S. Antoine in Paris exhibits a facade crowned by a semicircle.[1064] Our Fig. 168 exhibits a Jesuit building crowned in this manner.

Note 1064. Bouchot, H. Notice sur etc. WVol. Hd 4b. P. 306. (Pl. 218-225).

To the facade of the Church of the Jesuit College in Lyons[1065] Martellange gave in 1617 two slightly projecting to-

towers, corresponding to the chapels. They were deeper than wide and corresponded more to the character of the College as simple chateau towers covered by gable roofs.

Note 1065. Illustrated in Charvet, L. Etienne Martellange. p. 174. Lyons. 1874.

In connection with the interiors of churches, we shall have to mention some of the Jesuits, likewise their tendency in r relation to the decoration of churches.

c. Jesuit Decoration.

696. Examples.

In Art. 691, we saw that one is justified in speaking of a Jesuit style. On this point may be noted the following.

Charvet emphasizes the value of the cartouches, that accompany the plates of the work of Father Durand on stonecuttingl[1066] and reproduces one of them.[1067] He also conjectures, t that they may be compositions of Derand and of Martillange, who took part in some things in this work. He likewise emphasizes here the continual mixture of the sacred anf the secular, of soaring angels and of mythical figures, that forms one tendency of the art adopted by the Jesuits.

Note 1066. See the title in Note 766.

Note 1067. Charvet, L. Etienne Martellange etc. p. 215. Lyons. 1874.

Everywhere on the vaults of the Church of Ss. paul and Louis in Paris (cross vaults with angular groins and transverse arches in relief), the ornamentation of the style of Louis XIII exhibits the leather cartouches and medallions with curled leather volutes. On the frieze prevails a continuous scroll work.

This decoration is skilful, yet business-like, arranged and executed with assured knowledge of the work.

The Bohemian vaults of the chapels are decorated by Louis XIII scrolls as a whole. On the capitals the flat leaves are as if cut out of leather.

In consequence of the richly distributed ornament, one nowhere has the cold impression of the churches of the age of L louis XIV., as in S. Sulpice and S. Roch in Paris, or the Cathedral and Notre Dame at Versailles.

Charvet[1068] gives a description of the grisaille ornament-

ornamentation in distemper of the cross vaults of the Church of the Jesuit College in Lyons, whose arrangement he refers to Martellange (about 1621). There are figures of the virtues on the surfaces visible from the entrance, and gray arabesques on a blue ground in the other panels. The different ribs of the transverse, diagonal and side arches, mouldings and ornaments are reproduced in grisaille.

1068. Charvet, L. Martellange etc. p. 174. Lyons. 1874.

The great court of the Jesuit College in Lyons was adorned by paintings in 1622. Four orders above each other, and wheer the building had higher parts were employed Composite hermes. Seven great sundials formed a part of this decoration, [1069] that places before the eyes of the pupils a representation of the literature, sciences and history of the Lyonese.

Note The same. p. 164.

The Church of the Jesuit College of La Fleche was designed in 1606 and begun in 1607, has an aisle with Doric pilasters, between which are the chapels below and above are balconies, both opening with round arches. The severe treatment and the broad proportions are allied to those of Salomon de Brosse. [1070] It was completed about 1620 and apparently represents at a small scale what Martellange's Church of the Novitiate in Paris was at a large one. According to Charvet the influence of this master on the famous church was considerable.

Note 1070. Illustrated in the same. p. 91.

Judging from a sketch by Martellange, [1071] the Church of t the Jesuit College of La Trinite in Lyons, built by him, in its original condition was kept in the severe and simple style of de Brosse. The fronts of the chapels formed Tuscan pilasters. Between these and on consoles are the oval arches of the chapels, and higher above the round arches of the galleries rest on continuous impost mouldinms. Above this impost the pilasters extended to the capitals. The latter projected somewhat like consoles in order to become supports for the transverse arches of the vault above the broken entablature. The archivolts of the arches of the gallery were intersected by the angles of the pilasters. The round-arched windows were placed in the pointed side walls.

Note 1071. Illustrated in the same. p. 171.

The rich altar in the Jesuit Church of La Fleche, the work of the architect Pierre Corbueau from Laval, was commenced in 1633 for the price of 7000 livres and some corn and wine. It exhibits the richest Flemish-Roman Barocco of the Rubens style. It forms a formal structure, intended to impart a richer architectural appearance to the apse. -- The plan loffows the rounding of the choir. The middle portion with the altar painting and the fronts of the wings are crowned by broken segmental and ogee gables, above Corinthian half columns and rich niches. -- In the upper story are three separate attic structures like tabernacles with rich gables above them. This is even enhanced by rich stepped forms on the middle portion.[1072]

Note 1072. Illustrated in the same. p. 90.

On the altars and ornamentation nf the Noviciate of the Jesuits in Paris, Charvet has collected and published various i items. Likewise in those of the Church of the Jesuit College in Lyons.[1073]

Note 1073. The same. p. 100-102; 155-163.

f. Age of Louis XIV and of Louis XV.

1. Roman Basilican Facades.

697. Determination of the Type.

Already in the transition phase the complete arrangement of the orders of columns and pilasters on facades was described, and a glance cast upon the development of this tendency in Italy.(Art. 680). We further recall certain examples, that as it were, form stations in this current. The design for a facade of the Sorbonne in 1553 (Art. 666). The facade of the Chuorh at Mesnil-Aubry. (Art. 665). The Tomb-Chapel of the Chateau at Anet (Fig. 159, Art. 661), and the Church of Feuillants. (Fig. 167). In the composition of Du Cerceau designated as "La Grande Chartreuse de Pavie",[1074] we likewise see a preliminary step of the type of the Roman facade with pilasters and half columns.

Note 1074. See Art. 644.

One will recognize from these, that this solution already from 1520 forms one of the typical programmes of the Renaissance. It is like a further development of what the Roman in Tuscany pursued on the facade of S. Miniato al Marti near Florence or on S. Pietro at Toscanella.

After the demolition of the buildings of the Jesuit [illegible] [illegible] [illegible]

After the description of the buildings of the Jesuit order, we shall now describe with a better understanding the church facades with two orders and without towers in connection, and refer to the better examples until the close of the second p period (about 1745).

In the Section on Domed architecture will be fully described other important facades of this period, such as those of the Sorbonne, of Val-de-Grace and of the Church of the Invalids. The two transept facades of S. Sulpice will be mentioned in connection with the interior of that church.

Perhaps the most important requirement for all facades of this system is the correct determination of the intercolumniations. The smaller the number of variations therein, the m more unified and massive is the effect. Quite mysterious is this diversity in the spacing of the columns, whose purpose is not at once perceptible to the eye, and it clearly results from the composition of the masses as necessary and legitimate.

Mere sinning in this respect makes of the facade of S. Peter one of the most unlucky and defective compositions in architecture, although its elements used otherwise would have made it one of the very grandest.

To determine where a repetition of equal distances, where a regular alternation of two intercolumniations, or finally where an increasing of the same intercolumniations, are required according to a "perceptible" and clear arrangement by t the composition of the grand idea, therein lies the mission of the architect, who will at the same time be an artist.

698. Church of the Sorbonne in Paris.

The first monument in this tendency must be presented by t the Church of the Sorbonne in Paris, built by Lemercier.

On it (Figs. 202, 257) are two facades, those of the nave and of the northern transept, which form the middle of the u upper end of the court. The latter is an exception among French facades, since it has below a Corinthian temple facade, six columns wide and two deep at the side, as a portico, above it being recessed the transept facade with a great window, balustrade and hipped roof, crowned by a dome.

On the facade of the nave of the Church of the Sorbonne (F (Fig. 257) the entablature is continuous without returns, but

on the other hand the entire portion before the middle aisle projects about the width of a pilaster, as on the Noviciate of the Jesuits. Here stand six Corinthian columns directly before their pilasters and support a balcony, while the second order of Composite pilasters is set back from the lower o ones and supports a gable. At the angles the columns are coupled; the second intercolumniation is wider and is filled by a niche, the third or middle one is much wider and contains the doorway with a round-arched window over it.

699. Other Examples.

The facade has a rather more quiet effect than the contemporary facades in Rome. Because columns on columns are set f free below, but only pilasters occur above, the building loses in unity and harmonious gradation of the treatment in relief. The too solid balustrade of the dome has a heavy effect. The connection of the side aisles with the upper middle aisle repeats the simple convex terminal arches of the buttress walls and forms above and below merely small volutes.

The facade of Val-de-Grace, likewise with a small temple-like portico in the ground story as here cited, is said to have been thoroughly treated later. It may only be said here, that in the height of the two columnar orders, as Fig. 208 shows, no attention was paid to the internal architecture. The lower Doric order is lower than the internal Corinthian, and the entablature of the upper Corinthian order lies higher than t that above the arches of the dome.

During this time was built by J. le Pautre the facade of t the Dominican Church at Saumur (1675) with a two story motive of the triumphal arch, below Doric with angular gable, above Ionic with segmental gable. It rises between the Gothic buttresses, that are crowned by little shrines, while a larger and higher one terminates the middle building in form of a lantern. Further the facade of the Carmelite Church in Lyons by Dorbay in 1682. This has in the ground story a gable for its entire width, the upper story a somewhat narrower segmental gable.

On the facade of Notre Dame in Bordeaux (end of 17 th or beginning of the 18 th century), the middle building projects with a gable and by a bay, that forms a convex quadrant, is connected with the receding sides.

On the facade of the Church of the Jacobins, also at Bordeaux (1707), with two Corinthian orders, the middle part projects with a gable.

The two transept facades of S. Sulpice in Paris belong in this list; they are large, simple, tolerably bold, but mean nothing.

The facade of the existing Temple Protestant at Nancy, formerly indeed the Church of S. Jean and on the Place of the s same name, is a pretty composition of the 18 th century.

700. S. Roch in Paris and the Cathedral at Versailles.

The facade of S. Roch was designed by Robert de Cotte, erected by his son in 1738, three years after his death, and has already been mentioned.[1075] The perspective effect is better than our Fig.[1076] would permit one to expect. The side arches have jambs in quadrant form, which treat them as flat niches.

Note 1075. See Art. 308.

Note 1076. From Blondel, J. F. Architecture Francaise. Vol. 3. Pl. 410.

By the coupled breaks of the entablature, the groups of the supports at the four angles have a clear and united effect, even if the two middle ones are spaced wider. This clear and powerful verticality on the one hand, combined with the emphasizing of the horizontals by the triple swing of the equal a arches on the other, the bold relief of the three-quarter columns and of the pilasters at the angles, all being connected, causes a living rhythm, that in spite of the cold treatment and of the small scale, transfers it back into that better a age, in which magnificent ideas were proposed in the design of the Church of S. Peter at Rome.

The Cathedral of Versailles is not to be confounded with the Church of Notre Dame there by Jules Hardouin Mansard, and was by his nephew Jules Hardouin Mansard de Sagonne, begun in 1742 and completed in 1754.[1077]

Note 1077. See Arts. 324, 441.

In composition it is strongly allied to S. Roch, and yet is entirely different in the dewelopment of the expression. Both in plan and elevation the arrangement of the group of columns and piers, their projection, the returned entablature a and the connection of the upper and lower middle portion ben-

If we compare that in Fig. 170, the two columns on the mid-line part towards the where we see the part the middle gain-an as this is to the outer column, with a second column so t the angle instead of a pilaster, then will we have the axial composition of the façade as Vassarilas before us. Drawings on the side stales by the free columns before pilasters will be particularly second most important, please see so-inglinitis.

Because in Vassarilas the columns are engaged and stunter, the groups of supports are more slender and more compact. The vertical tendency is more emphasized, while as a. Just i the mid-Tower with the three stories of equal height and a pressing of the entire appearance of the towers more Gothic. In contrast to the elegant circuits of their groups of mag-ra. The middle mid-support between the. Without the vaine to the implied depth of a niche. Vertical, this mid-zoie plane, leaving without. It makes the right stands ab-ove the tower.

The composition of the projecting groups of pilaster of the middle mid-part the side stales is brought to the main pro-ngle to be by tower of Ia. That is open (Fig. 171), which has ireland of a rectangular column, a fire-house is ma-ro closed at the inner angle of the side stale, which wants in the plane of the mid-of pilaster as the tower middle.

Over this isolated column means a second upper one. Both are not over the other and lyre a tail, windows on stan-ond line of particular space. Connected with the mass of t the mailing of rectangular and unusual, tiny vertical ope-ng a vertical has pilaster of the ten group of pilaster of the middle pilaster, and there a vertical cornices of t ner side.

In the vertical connectedness stands it the tall mainly ing, mid-connected the side stale with the main tin the middle.

beneath the slopes are the same. The main difference lies in this, that in Versailles instead of three-quarter columns, free columns everywhere stand before pilasters, and that the columns are closely coupled (with intervals less than one diameter), while those on S. Roch amount to nearly two diameters.

If we conceive that in Fig. 170, the two columns on the middle part and nearest the arch be set as near the middle column as this is to the outer column, with a second column at t the angle instead of a pilaster, then will we have the axial composition of the facade at Versailles before us. Likewise on the side aisles by the free columns before pilasters will the relief in perspective become much greater, richer and more imaginative.

Because in Versailles the columns are coupled and closer, the groups of supports are more slender and more compact. T The vertical tendency is more emphasized, while on S. Roch t the wider facade with its three arches of equal height has s something of the strong impression of the Grecian early Doric. In contrast to the elegant strength of these groups of supports, the middle aisle appears between the two, clearly from below to the inclined gable as a united, receding, high and rude niche, inviting entrance, in which the window stands above the doorway.

The connection of the projecting groups of columns of the middle aisle with the side aisles is treated on the same principle as on the facade of Ss. Paul et Louis (Art. 693), except that instead of a three-quarter column, a free column is there placed at the inner angle of the side aisle, which stands in the plane of the pair of columns at the outer angle.

Over this isolated column stands a second upper one. Both are set one over the other and form a tall, elegant and detached line of particular charm. Connected with the mass of t the building by entablatures and pedestal, they together compose a beautiful side buttress of the two groups of columns of the middle building, and also a beautiful enrichment of t the same.

On the pilaster corresponding thereto at the side adjoins the console, which connects the side aisle with the high middle building.

car, and enables it to open the opening substructure.

Where the concave passes into the convex curve, instead of an angular projection, that would break the curve, it forms a small point as too, that suffices to give such a beginning to the middle part and naturally adjusts it.

The Dom Cheers are not very great, which is not true with Gothic church arches are smaller, and usually rest upon them or a vertical story of the Lower order, and are constructed as E. Ziegler said in Gaiete and in the Dictionary of Architecture. Because has been under investment. The Gothic style lines the recall at a small and simple scale something of th- ness in E. Fast in Jumieges.

701. Palace Chapel at Versailles.

In Versailles Chapel there is a very interesting arrangement of the arched windows with their angels arching on the arcade, the series of slender pilasters of almost classical beauty, the entablature-molding line, the decorated balustrade with well- lion cornice and the soft garcyle above each window, the fi- nally the splendid angular construction combined with the n noble drawing and careful execution, all this concerns nearly

where the colored Corinthian pilasters project very finely in buttresses. The really clearer entablature and the treatment of details even take from the plan and the uniformly high ar- ter compass the feeling of coldness, that in France is always

This console has lost nearly all opposed, that is inherent in this function and in magnitude. The Louis XV style might give it a tense and slightly curved line, which imparts to it more the character of an animated buttress wall, that is at base separated by a massy volute from the horizontal base, a and at top is well connected by a smaller one with the vertical, and enables it to bear the crowning entablature.

Where the concave passes into the convex curve, instead of an angular projection, that would break the curve, it forms a small point at top, that suffices to give such a beginning to the second curve, that it contributes to the aspiration of the middle part and naturally adjoins it.

The two towers are not very broad, which at the ends of the side aisles recede about two modules, and merely rise above them by a second story of the Ionic order, and are subdivided, about as S. Filippo Neri at Naples and on the Cathedral of Frascati. Perhaps they were never completed. By their ogee lines the recall at a small and simple scale something of those on S. Paul in London.

701. Palace Chapel at Versailles.

An exceptional place among contemporary church buildings is due to the great palace chapel at Versailles.(Fig. 171 [1078]). It has no principal facade, but only a side and a choir facade. In a narrow passage like a court, where the middle aisle and the roof cannot be seen, and the upper balustrade terminates the facade, the effect is quite singular. The five high arched windows with their angels sitting on the arches, the series of slender pilasters of almost classical beauty, the balustrade before them, the beautiful entablature with modillion cornice and the bold gargoyle above each window, the firm projection of the angle bay beyond the quiet substructure, finally the splendid ashlar construction combined with the n noble drawing and careful execution, all this borders nearly on antique Roman grandeur. Magnificent and simply grand is further the rear view with the rounding of the choir aisle, where the coupled Corinthian pilasters project very finely as buttresses. The really classic entablature and the treatment of details even take from the plan and the uniformly high ashlar courses the feeling of coldness, that in France is frequ-

same name. It was carried further in 1714 by Oliverin and lay on the present Quai Voltaire, on the site of the existing Hotel du Monde Illustre. Through a facade with two orders of columns and crowned by a grille on the quay, one passed to a higher main building lying behind ours, and which was [illegible]

[illegible] is known to be the project of Maisonnier from Turin, made [illegible] Paris, that is represented in Fig. 1730. Aside from the [illegible] lines shown in our Fig., it is also to be noted, that the pilasters and half columns are collected into clusters, [illegible] of the rectors.

Note 1080. From an old engraving in Cabinet des Estampes [illegible] Paris. Vol. 34 [illegible]

738. Later Examples.

Of the other and more recent [illegible] mentioned the following examples:--

[illegible] exist no rectors, and the entire width of the main building [illegible]

Note 1081. Ponce, A. in his Dictionnaire des Architectes [illegible]

frequently attached thereto.

Note 1078. From Blondel, J. F. Architecture Francaise. Vol. 4. Pl. 493.

702. Facades of Guarini and of Meissonier.

Here is indeed the place for mentioning a Church in Paris no longer existing, concerning which I unfortunately possess but very little information. This is the Church of Theatines begun by the famous Italian Father Guarini on the Quay of the same name. It was carried further in 1714 by Lievain[1079] a and lay on the present Quai Voltaire, on the site of the existing Hotel du Monde Illustre. Through a facade with two orders of columns and crowned by a gable on the quay, one passed to a higher main building lying behind this, and which was p parallel to the quay.

Note 1079. See Lance, A. Dictionnaire etc. Vol. 2. p. 86.

The last word in the free development of this type of facade appears to be the project of Meissonier from Turin, made in 1726 but never executed, for the facade of S. Sulpice in Paris, that is represented in Fig. 172.[1080] Aside from the ogee curved lines shown in our Fig., it is also to be noted, that the pilasters and half columns are collected into close groups, whereby they almost become clustered piers, that on the middle building form slender vertical lines in consequence of the returns.

Note 1080. From an old engraving in Cabinet des Estampes in Paris. Vol. Hd 188. Further see Art. 435.

703. Later Examples.

Of the colder and more severe tendency of that time may be mentioned the following examples:--

In Paris, the facade of Notre Dame des Victoires by Cartaud in 1739, cold but tolerable good, Ionic below and Corinthian above. Then the facade of the Church of "Oratoires", severe and cold, erected by Pierre Cagne in 1745, apparently from t the designs of Robert de Cotte,[1081] who died in 1735. On it exist no returns, and the entire width of the middle building projects about one module. Three-quarter Doric columns below, Corinthian free columns above with an angular gable.

Note 1081. Lance, A, in his Dictionnaire des Architectes Francais, mentions this facade, Among the works of both mas-

masters. On pages 244 and 323 it is given by us simply as t the work of De Cotte. Our statement there is to be extended accordingly.

Further the facade of S. Thomas d'Aquin by the lay brother Claude in 1740, Doric below and Ionic above, is treated similarly to the Oratoire. Lastly the facade of S. Etienne at Dijon.

704. Worth of this Type.

If one asks, whether among the facades of this type there may be such, that possess a higher art value and are able to produce a satisfactory impression, then speaking merely as a man, one must reply in the negative. Also in the architect is no higher enjoyment produced. on the contrary must one recognize as a specialist in several, that the laws of composition and treatment were applied with decided talent and good forms were produced. If detailing thereof followed at about 1540-1560, they became very beautiful works.

On the other hand, on all these is not a good idea, neither a grouping nor a treatment, that did not somewhere occur in nobler and better forms in the designs of Bramante for S. Peter's and in those of his pupils in Raphael's lifetime.

The three best facades of this group seem to me to be those of Val-de-Grace, especially the ground story, and those of S. Roch and the Cathedral of S. Louis at Versailles.

On the Noviciate of the Jesuits, the rhythm of the subdivision was clear, well and strongly conceived, even if without anything novel; but the proportions in all that was given were rather heavy. especially the side consoles, the middle window and the cartouche in the tympanum. On the other hand the Ionic pilaster order was too small in proportion to the Doric.

In the character of their details, these worthily join the severe tendency of Palladio. They also avoid the defect of a number of Italian Barocco facades, on which the detail treatment evidences the dying out of all individual and artistic feeling, and seeks to conceal this lack by the boldness of m meaningless exercises in forms, which are as unfortunate as wretched for all noble artistic design.

Yet there are here and there some among the Barocco facades in Italy, which are finally preferred to the colder French,

since they either develop a greater movement in the masses and their subdivision, or exhibit in the latter a greater and more animated relief, a better and sharper outlining, as for example Crespi's facade of S. Paolo or Pellegrini's of S. Fedele, both at Milan, or Juvara's facade of S. Cristina (1718) in Turin with the picturesque relief of its treatment, the s satisfactory proportions and the richly animated upper termination.

2. Facades with Towers.

705. Introductory.

We have already had opportunity to see, that in the first period the Renaissance completed Gothic towers, and others w were commenced, as in Gisors. Likewise in the second period of the Renaissance, 1610-1745, the Gothic ideal of a facade with two towers appears to have remained that of the architects for the larger churches and cathedrals.

The decoration of S. Peter in Rome by two towers commenced by Bernini also farther came to the aid of this tendency in France.

706. Notre Dame at Versailles.

Of Notre Dame at Versailles (1684-1686) has already been m made the necessary mention.[1082] That here the free columns merely stand before the middle building, but there are only pilasters on the towers, has a good effect. They are widely coupled with an entablature returned around the pairs. In the upper story the entablature and the gable are unbroken. All this, as well as the projection of the towers at the angles of the facade, the yet stronger projection of the middle building are entirely good elements. J. H. Mansard evidently intended to do better with it, than the means permitted. The miserable upper portions of the towers are very disturbing.[1083]

Note 1082. See Art. 307.

Note 1083. This type with miserable and insufficient towers is also found at about this time in Italy on the cathedral of Frascati (completed 1700) and in Naples on S. Filippo Neri.

707. S. Sulpice in Paris.

The project of Meissonier (1726) for the facade of S. Sulpice has already been described on account of the type to which it belongs. (Art. 702). Yet we have placed its representa-

representation in Fig. 172 beside Fig. 173, so that by the comparison of the two facades for the same building produced at almost the same time, one can better realizethe difference between the currents then prevailing.

Our Fig. 173 [1084] exhibits the fine facade for S. Sulpice in the competition of 1732, as it was designed by Servandoni and executed to the towers. The right tower was only erected in the rough up to the helmet-like top, what remains was executed in 1749 by Maclaurin. The left tower was rebuilt after the design of Chalgrin. The second story of the towers repeats the Ionic in the Corinthian order, and has a gable on the entire front. To this succeeds the last story as a circular Corinthian structure with four round-arched windows, each separated by two three-quarter columns. Seated statues aid the transition from the square to the round, and a balustrade crowns the building.

Note 1084. From Blondel, J. F. Architecture Francaise. Vol. 2. Pl. 168.

Note 1085. See Art. 439.

Note 1086. Since the drawing of Servandony did not please the officials of the building, these were erected after a new design of Maclaurin. But these also were unsatisfactory, and in 1777 Chalgrin was entrusted with the erection of new towers. The north tower alone was built and the right tower of Maclaurin stands incomplete today. (Lance, A. Dictionnaire. See Arts. on both masters).

As previously stated (Art. 439), it is assumed that with this facade Servandony began the contest of the severe tendency against the extravagancies of the Louis XV style. On this facade is indeed expressed the earnest, severe and even grand character of the monumental in a higher degree, than is the case on most similar French buildings.

The imposing effect of the scale of the columns on this building and their connection with Salomon de Brosse was already mentioned in Arts. 403 and 408. They occur as half columns on the towers, as fluted below in the loggia, and not as plain columns as in the Fig. Below they are coupled in depth, but above stand before arches.

The facade of S. Sulpice is one of the purest Renaissance

facades, if this word be understood as a connection of Gothic and antique art; for in few has it succeeded to combine vertical and horizontal ideals, towers and porticos into beautefu, harmonious and ideal grandeur, in spite of the defective towers.

To entirely appreciate this facade, one must remember that originally instead of being on an open square, it stood in a street of moderate width, and could only be seen under great foreshortening. The plain surfaces between the cornice of t the lower portico and the pedestals of the upper one, that a are actually higher than as given by our Fig., were entirely concealed by the projection of the Doric cornice, and the Ionic portico was thereby better visible. The latter appears in perspective like a second portico, since the arches over the inner row of the columns coupled in depth lie behind. T The latter arrangement greatly contributes to lend to the facade a magnificent monumental relief and picturesque depth.

This facade, like that of S. Paolo in Milan, shows that architects, who are at the same time painters, can often create more fortunate works than those, who primarily prefer to devote their attention to the "technical" treatment of the "material". Their artistic horizon is broader. We allow ourselves to lessen by a hair's breadth the monumental architectural satisfaction produced by them, because of the one-sided jeering of certain optomistic Gothicists, if these criticize this upper ideal portico on the pretext, that it seems to be a loggia for the papal blessing in Rome, and is therefore entirely useless and deserving of condemnation. May one ask why the arcade with the statues of the kings of Judah was placed on the facade of Notre Dame in Paris, or why on the magnificent French cathedrals, where one bell tower would have sufficed, two, three, five or seven proud towers rise toward heaven as tokens of the eternal needs of human souls, to lend their ideal expression!

The facade of a religious building requires certain elements, as soon as the art in general participates in their production, that have no "practical" purpose, but only arouse the idea of the "superpractical", thereby consoling and refreshing. It is a great honor for the Paris of the 18 th century, that

it afforded to one architect the opportunity to create this work.

708. Other Facades in the Provinces and in Paris.

The Cathedral of Nancy appears externally and internally to be of one inspiration, and has a grand effect in scale. On the facade the two similar towers are indeed not too large f for the middle aisle, but still have a sufficient effect. By the scale of the three orders, each story produces a peculiarly grand effect by itself, as well as by their combined effect. The middle building corresponds to the principal aisle, and may be regarded as a repetition of the middle part of S. Gervais in Paris, with Corinthian columns below and above them two orders of coupled and detached Composite columns, crowned by a segmental gable.

To the side aisles correspond merely the two story parts. The towers project somewhat without separate returns, and have three stories of square plan, a fourth being treated as a circular building, above which high domical roofs form the t termination.

S. Jacques, the chief Church of Luneville, has two towers, that end with domes of pointed-arched form. Crockets divide their ribs. A statue crowns each tower. By these and other accessories the general charcater of their outlines is much more animated and more Barocco than for the Cathedral of Nancy.

The ground stories of the towers are square; then follows a round story with three-quarter columns and half pilasters. The third story with substructure, drum and dome forms the termination.

Concerning the ideas, that men had of church facades about 1750, two designs for a new facade of S. Eustache in Paris afford interesting conclusions. We show them beside each other.(Figs. 174[1087] and 175). The first was designed by Patte, is the most advanced in style,and has nothing at all mediaaeval, neither in the subdivision nor in the proportions. It has entirely the character of an actual Louis XVI facade, like the Pantheon of Soufflot, though less cold externally.

Note 1087. From an old engraving in Cabinet des Estampes in Paris. Vol. Hd 188.

Jean Mansard de Jouy on the contrary in his designs, that

show more of the charcater of the age of Louis XV, returned again to the proportions of the masses of the Gothic facades with towers, like those of Notre Dame in Paris, which was more suitable for this church. Considered by itself, it would have been one of the most fortunate facades with towers of this p period, as Fig. 175 shows it.[1088] Mansard had commenced it in 1754. Unfortunately it was already modified in the second Ionic story by his successor, received a gable before the middle aisle and a much lower and badly developed form of towers, so that its impression is very cold and entirely faulty.

Note 1088. From an old engraving of J. B. de Pailly in the possession of the author.

The model of Mansard de Jouy was exhibited in 1753 at the festival of S. Louis at Versailles in the hall of the queen's guards, and on May 1, 1754 was laid the corner stone.[1089] He had made his design gratuitously. From 1772-1787 the building was carried on by Moreau-Desproux, architect of the city of Paris, with few happy alterations, and it remained incomplete with merely one low tower. He placed a gable above the loggia.

Note 1089. The statement is also repeated by Palustre, that by the building of the new facade the nave was shortened by about one bay, but this appears incorrect to me, for on the southern side facade is the rear angle of the old facade, torn down in 1753, with Doric pilasters still preserved in the second story. At the rebuilding the side chapels of this bay at most might have been suppressed.

If one conceives the second story of the towers in Fig. 175 to be five times repeated upward, then would one have an idea of the facade of the Cathedral at Rennes with its two towers. On the uppermost story the angles are cut off. The impression is monotonous and the outline of the elevation is not happy, in consequence of a kind of offsetting of the two upper stories. How this was affected by the great fire of Dec. 22, 1720, to which a great portion of Rennes was sacrificed, we are unable to say.

The facade of the Church of La Toussaint at Rennes shows a tolerably high rectangle with three orders of pilasters and half pilasters, divided in three bays. Over the side ones octagonal domes produce a defective termination like towers.

in the Romanesque cloisters and found its completion in the Gothic, was particularly evident, and a great influence on the internal appearance of the churches of the Renaissance style in France. The first result of this was, that the ceiling in this country could not develop with entire freedom according to its nature. A second result was, that wide spaces were left between supporters of the ceiling, controlled by the form of the piers and of the bays developed from them. A further result was, that the treatment of the pier was one of the most important points, on which was concentrated the imaginations of the architects.

Therefore it seems to be useful to consider as the Gothic in its relations to nature, to give a few examples, that illustrate the form and have, which also Ecclesiastical Architecture.

In relationship of the pillars, we have plinth, altar and base. It is predominant of code, that the mediaeval clustered pier is retained as a rule.

i. Treatment of the Pier in Early Transitorary.

Pph. Quinnes, Ewhighlet and Tatsonal Piers.

Early in a series of centuries in which the supports were treated as round piers, that are often monolithic like column, &c, having not very important. The effect is usually massive, but solid and tasteless.

In the Church of Jouy-le-Moutier, the vaulen and arch rise from simplicity on the circular by the round shafts. The capital still retains of a rudimental medial abstract Corinthian, two small fillets, and presents no harmonious appearance.

The interior of the Church of Ridemont (about 1480) in Picardy has Doric columns, on whose capitals rest the arches and between them the round shaft for the vault. This idea

[illegible]

ned by fluted Doric columns of simplicial plan, on whose [illegible] rise sidewise round-arched arcades with [illegible] mouldings and cornice, on the front rising fluted [illegible]

Chapter 15. Interiors of Churches.

a. Treatment of Piers and Bays.

709. Introductory.

The fact that the arrangement of plan, which had developed in the Romanesque schools and found its completion in the Gothic, was substantially retained, had a great influence on the internal appearance of the churches of the Renaissance s style in France. The first result of this was, that the Renaissance in this country could not develop with entire freedom according to its nature. A second result was, that with few exceptions the internal appearance of the churches was controlled by the form of the piers and of the bays developed from them. A further result was, that the treatment of the pier was one of the most important points, on which was concentrated the imaginations of the architects.

Therefore it seems to us useful at entering on the Section on the interiors of churches, to give a few examples, that e exhibit the forms and ideas, which have floated before the masters. In explanation of the question, we have placed Figs. 176 to 179 beside each other. It is recognized at once, that the mediaeval clustered pier is retained as a rule.

1. Treatment of the Pier in the Early Renaissance.

710. Columns, Hexagonal and Octagonal Piers.

There is a series of churches in which the supports were t treated as round piers, that are often subdivided like columns, though not very happily. The effect is mostly rather poor, cold and tasteless.

In the Church of Jouy-le-Moutier, the vaults and arch ribs rest directly on the capitals of the round columns. The capital merely consists of a colossal beaded astragal between t two small fillets, and presents no harmonious appearance.

The interior of the Church of Ribemont (about 1540?) in Picardy has Doric columns, on whose capitals rest the arches a and between them the round shaft for the vault. This idea was then retained in S. Nicolas-des-Champs in Paris, indeed in 1576-1581. From the seventh bay onward, the piers are formed by fluted Doric columns of elliptical plan, on whose capitals rise sidewise round-arched archivolts with rectangular enclosure and cornice, on the front rising fluted Ionic pilas-

pilasters. The latter receive above their cornice-like architrave the ribs of the middle aisle, and the windows between these extend down to the cornice above the arches. On the s smooth shafts of three-quarter columns, that the division walls between the chapels adjoin, there rise three very flat v vertical bands to receive the ribs of the cross vaults.

In the following examples were also made corbels on the shfts for different purposes.

In S. Etienne-du-Mont[1090] in Paris smooth round columns tastelessly rise through to the vaults of the middle aisle, where they terminate with hateful capital forms like the Doric. At midheight are they connected by round arches, that i intersect the columns without imposts, and support a narrow passage between two balustrades, that is carried around the column by means of a corbel on the side next the side aisle. Next the middle aisle the upper members of the cornice of this balcony extend straight through before the column; the lower ones are carried around it.

Note 1090. The building was commenced with the apse in 1517; but the piers referred to here must have been erected between 1540 and 1560.

S. Pantaleon at Troyes has very slender and high, yet bold corinthian columns, at their midheight on a plate-like corbel a narrow passage extending around them. Above the cornice r rests a wooden vault of tunnel form with ribs, whose height appears insufficient in comparison with the high columns.

But one also sometimes finds entirely different and indeed happy treatments of the round pier.

In S. Jean at Elbeuf are half columns or half-round piers of about 3.26 ft. diameter, that instead of capitals have a round entablature, whose cornice is supported by modillions on the frieze. The ribs spring above this. Thanks to the g good profiles, the effect is very happy (Fig. 89). On the p piers of the nave, four such half-columns are attached around a square pier, whose angles all remain visible.

In the Church at L'Isle-Adam are the arches supported by r round piers, on which instead of capitals a Doric triglyph f entablature without architrave extends around. The effect is not bad. At certain places the portion of the pier projecting ng

from the clearstory wall is carried up as a round to receive the vaults of the middle aisle.

The piers of the side aisles in S. Basile at Etampes also have only a cornice.

In a number of churches are found instead of round piers t those of polygonal form, hexagonal but mostly octagonal with raised decorations. In the Church at Gisors, counting from t the towers, piers 1, 3 and 4 between the two right side aisles have a very peculiar character.

The first is hexagonal and like pilaster panels, its surfaces are decorated in relief by arabesques, coats of arms, monograms etc. The second is octagonal; has a doubled astragal at midheight, and in places project regularly from the surfaces spiral edges, as in the turns of a screw, whose diameter equals the diameter of the octagon. In the upper quarter the edges are alternately decorated by a moulding and by canopies connected with a small impost moulding by trefoils. The third pier is round and eight thin fillets extend around it in spiral form. At midheight a crown forms a ring around the shaft, and tracery beneath this connects the fillets. In the upper half and under the impost annulet motives like dolphins form three rings around the shaft between the fillets. These forms of piers appear to be rare, and recall certain pier motives in the Chateau of Gaillon.

In Note 237 in reference to Art. 105, we stated that no example in France was known to us, which exhibits a treatment of the pier in the sense of the school of Gaillon, as they a are found in the Church at Belem in Portugal. Yet we have f found one such in our notes:-- the ruined Abbey of Aubrac.[1091] Likewise some piers exhibit arabesques on the recessed surfaces in the style of those from Gaillon now in the Ecole des Beaux Arts in Paris.

Note 1091. Illustrated in Nodier & Taylor. Languedoc. Vol. 2. Pl. 84.

711. Compound Piers.

We now pass to the transformation of the Gothic compound p piers. One might also term these clustered piers, since in fact and from below upwards, so many separate members are combined into a whole, as may be necessary for each to fulfil a

different function, that the pier by its versatility has to perfect in connection with the ribs to the crown of the vault, to prepare for and to individualize.

The work of the Renaissance architects only consisted in m merely transferring this principle into new forms by means of the antique columnar orders. In the general treatment is retained the Gothic idea of upward growth, but for the development of the forms, instead of the organic principle of "growth" and of development externally, the antique principle of superposing "mechanical construction" by supporting and supported structural members is adopted.

There may at first be an apparent contradiction in this, w when the unified and unbroken "force" of upward growth is restricted by the successive alternations of vertical and horizontal parts.

Yet if one thinks, that the Gothic principle of formative treatment is the result of a subjective ideal and artistic fiction, then is one justified in giving such forms to a structure, that somewhat better correspond to the alternation of supporting and supported functions. This is a conception, t that better corresponds to the structural reality at bottom than the former, and which may be designated as realistic.

From the standpoint of the artistic fiction, that lies at the base of every art, it is permissible in such an elevation of the bay to even strive for a harmonious rhythm in the alternation of supporting and supported parts, as a form produced from a single root, just as the Gothic made actual.

In the Church at Goussainville (Fig. 176 [1092]), as in many early Gothic churches with round columns, a part of the subdivision first begins above the imposts of the arches; below these four half columns are set around a square pier. Other piers of this church are simple round columns, above whose e entablature spring the arches and between which rise Ionic p pilasters. Above this entablature are developed the ribs of small projection.

Note 1092. From photographs by F. M. S. in the House of G Girodonnin Paris.

In the Church at Epiais (Fig. 177 [1093]) with a similar form of pier below, the front half column with the angle of the p

pier extends as a colossal order up to receive the vaults of the middle aisle.

Note 1093. The same.

Like that in Epiais is the treatment of the pier of the Church at Mesnil-Aubry; but the proportions of the two Doric o orders of the half columns are more slender and their forms more fluid and classical, the colossal half columns not being accompanied by an angle of the pier. The latter exist in the side aisles. On each pier of the polygonal choir a half column with its entablature rises to the vault. The arcades have still pointed arches. From the side aisles outward the e effect of the group of three half columns is very good.

In the Church at Malfliers (about 1545 ?) the vaults are s supported by an almost identical colossal order of slender poric half columns with entablature blocks. The arches of t the arcades rise from half columns of the sace order likewise with entablatures. Their treatment recalls that in the Church at Goussainville. The architect seeks to animate certain members by sculptured ornaments. The necking of the column has a circle of leaves.

Fig. 178 [1094] represents the crossing pier and the first c choir pier of the Church at Ennery. A continuous colossal pilaster order is created for the transverse arch, while for t the diagonal ribs, somewhat less loaded and to be regarded as for a filling, two lighter orders of columns were preferred. This distinction is again found on the piers of S. Eustache, Fig. 180, and on the piers of the chapels in S. Maclou at Pontoise.

Note 1094. The same.

Even if the pier represented in Fig. 179 [1095] does not occur in the interior of a church, but on the angle of the portico of the Church of La Trinite at Falaise, we have still placed it here with the others, since it completes the representation of the ideas, which prevailed in the treatment of piers.

Note 1095. From a photograph without the name of tte author.

In the middle aisle of the Church of Villiers-le-Bel, the vault ribs rise from the entablature block of a colossal Corinthian order, whose shafts project from the wall as segments instead of half columns. In place of being fluted, they are

composed of the hollows between four rib-like rounds. The a arches have something more than half their height and are still pointed.

In the side aisles Corinthian half columns with entablatures support the ribs.

In the middle aisle of the Church of S. Maclou at Pontoise a truly colossal Corinthian pilaster order projects from the second pier. The shafts have a single border moulding instead of flutes. They directly receive the vaults by means of a small entablature block, that does not extend on the wall.

712. S. Eustache in Paris.

We now pass to the treatment of the piers of the most famous Church of the entire tendency of the style, S. Eustache in P paris. (Figs. 84, 180 [1096]). By the selected ground principle of the composition, forms then occurred there, that express the continuous verticality of the pier, which were designed to combine therewith the support of the vault forms occurring between them. Therefore must be found at certain places in the structure of the pier columns or pilasters like the antique, which were capable of receiving both the horizontal entablature and the repetition of the same, that occurred on the walls of the side aisles, and which for uniform effect must likewise be added to the free piers. Our Fig. 84, that represents one of the detached piers of the side aisle, shows this very clearly. The dotted lines indicate the entablature above the chapels, which also occurs on the free piers. Fig. 180 exhibits the difference between the treatment of the crowning pier and that of the other. One sees how the entablature above the arches of the middle aisle is connected with t the piers. On the crossing pier with its three continuous o orders directly for the same purpose, it is supported by an Ionic order rising beneath. On the other piers the latter h has only the height of the side aisle window above the chapels. In Fig. 184 may be seen how the pier of the middle aisle on the side next the side aisle has a treatment different from that next the middle aisle, in order to repeat the subdivision of the former in its height.

Note 1096. From Gailliat, V. L'Eglise de S. Eustache. Paris. 1850.

The arcade piers of the middle and transverse aisles exhibit yet other variations in treatment.

The small height of the round arches of these arcades in proportion to the great capitals with a single order to the height of the imposts of the arcades, as may be seen on the crossing piers, indeed allowed the architects to adopt a lower form of impost for the other piers, as shown by Figs. 180, 182, 184.

Likewise in the peculiar treatment of the details of the s same pier prevails a certain variety. On the left front crossing pier the arch pilaster next the transverse aisle has a Corinthian capital with enormous angle volutes and a small m middle one. The pilaster of the nave arch has a Composite c capital with great perforated volutes as in Chambord. Yet t the capitals in general are beautiful, spirited and animated, and free by the variety of the leaf forms. The volutes grow finely from the stems and become broad and plainly moulded. The upper capitals of this pier beneath the crossing arch appear to have the same character.

One may see in Fig. 30, how the low capitals of the little orders are crowded between the great capitals, and how a common architrave, treated somewhat like a cornice, above which spring the archivolts and the ribs.

What is now the general impression produced by this pier t treatment of S. Eustache? The impression of bold ascending is yet so strongly expressed by the great number of tall and slender piers, especially of those standing entirely free between the inner and outer side aisles, that it is not lessened by the horizontal subdivision of the diagonal rounds (see Fig. 84) in a substantially artistic respect. The composition is so very rare and arouses so greatly the interest of the a architect, that herein is a compensation for the points relating to criticism. Further by the outlines of the pier, the little orders standing above each other, are fused together with the main rounds into a strong unity.

718. Capricious Forms of Piers.

Particularly in the time of transition from the early Renaissance to the classical phase, one sometimes meets with very fanciful treatment, in which the capricious verges on the won-

wonderful and bizarre, just as is the case in the Chap-
el of Anet for the window glass.(See Arc. 742).

In the Church at Sisore, at the change from the nave to the
[illegible] 1492 [illegible]
glass with forms of semicircle of geometric shape. They form f
five sides of an octagon and have five Ionic pilasters extend-
ing [illegible] the square, [illegible]
niche flanks and three rosettes on each. On these capitals
[illegible]
[illegible]
versus or site arches. On these upper arches ter-
scendies with pilasters and gables, to support to quarter cen-
trale, transverse arch and ribs. On the main area are semi-
[illegible]
Ionic, concealing about three-fourths of their semicircle. In
the middle side a smaller room is glass diagonally, that
likewise supports a crescendo, above which the member resto-
ses as a pilaster, and receives two diagonal ribs above its
cap.

Very wonderful and hard to describe is the treatment of the
glass, that may be seen at the crossing of 3. Circlize in Ge
Grand Andely. Directly above the Corinthian case and upon
the impost with semicircular rows of leaves, the glass is thrown
[illegible]
late Gothic order. To complete this better than by organic
[illegible]
ole, and it exhibits quarter rounds, gables, mullions and ca-
vetto. Above the case and below the impost the profile meets
with a return at right angles, becomes horizontal, and its in-
tersection with the cylindrical surface of the half column f
[illegible]
peculiarly odd, where the cornice lines are returned, produces
a strange and not unpleasing effect.

[illegible]
cise, first erected in 1526, that is composed of different C
[illegible]
evidently to afford a better o-aring for the ribs than the c
[illegible]

wonderful and bizarre, just as is the case in the Chateau chapel of Anet for the window piers.(See Art. 742).

In the Church at Gisors, at the change from the nave to the transept, were indeed placed about 1540 some strengthening p piers with forms of capitals of peculiar shape. They form f five sides of an octagon and have five Ionic pilasters extending to the impost, whose capitals with very high neckings exhibit flutes and three rosettes on each. On these capitals lies an architrave like a cornice , above which the eight angle sides extend further to their intersection with the transverse or side arches. On these upper sides are arranged tabernacles with pilasters and gables, to connect to quarter capitals, transverse arch and ribs. On the main axes are sometimes placed rather narrower Corinthian pilasters before the Ionic, concealing about three-fourths of their capitals. In the middle aisle a smaller round is placed diagonally, that likewise supports a tabernacle, above which the member reappears as a pilaster, and receives two diagonal ribs above its cap.

Very wonderful and hard to describe is the treatment of the pier, that may be seen at the crossing of S. Clotilde in Le Grand Andely. Directly above the Corinthian base and below the impost with beautiful rows of leaves, the pier is treated as a bold half column, that approaches the rich outlines of a late Gothic pier. To complete this better than by ordinary fluting, the half column is then subdivided vertically according to the section of a cornice inscribed within the semicircle, and it exhibits quarter rounds, geison, astragal and cavetto. Above the base and below the impost the profile starts with a return at right angles, becomes horizontal, and its intersection with the cylindrical surface of the half column f forms on the latter coursed outlines like a cornice, that especially below, where the cornice lines are returned, produces a strange and not unpleasing recess.

On the front right hand crossing pier in S. Maclou at Pontoise, first erected in 1585, that is composed of different C corinthian pilasters, a cornice directly succeeds the abacus, evidently to afford a better bearing for the ribs than the c curved abacus. The height of the cornice and capital together

is less on the narrow, than on the wide pilasters. In this p position the unequal leaves and volute stems at different heights endeavor to harmonize as peacefully as possible. But the most peculiar thing is, that on the three narrower grouped pilasters and half pilasters at about half the height of the capital below it, an Ionic entablature with capitals as imposts for the side aisles surrounds the pilaster, so that the entablature extends through the three pilasters, but on the half pilasters beneath them, the height of the Ionic capitals is but half that of those on the entire pilasters.

2. Treatment of Piers of the high Renaissance and of the later Phase until 1645.

714. Examples from the High Renaissance.

Churches or even parts of churches from the best age of the high Renaissance are so rare, that the description of the treatment of the piers sometimes appears more useful than the description of the buildings themselves. In the 17 th and 18 th centuries, on the contrary, prevails so little diversity in the arch piers, subdivided by pilasters, that we need only mention a few of them here.

In S. Laurent at Nogent-sur-Seine a side aisle and its capitals exhibit Renaissance forms, which are perhaps allied to those of the columnar order in the interior of the hall of c caryatids in the Louvre. Three fluted Doric pilasters without entablature project one module and support the three round t transverse arches, that spring from each pier between the capitals. Smaller angles of pilasters in the reentrant angles correspond to the diagonal ribs. The neckings of the columns and the members of the capitals are sculptured.

In the interior of the former Abbey of Autrey is found an entirely different form of pier treatment. On the walls are attached actual half square pilasters to receive the cross v vaults. They have members recalling similar ones in the Cathedrals of Como and of Pavia. Below are two pedestals over each other, the upper one with two panels; then follows the pier proper of a ground story, above which an entablature extends around, and the pedestal of the upper and larger half of the pier rests, which extends to the impost of the vault. Frieze and pedestals have transverse panels, the high portions

of the pier having a single recessed panel, that leaves a strong and plain border around the pilaster.

The pier and arch treatment of the Chapel du College at Chaumont in Champagne presents various interesting arrangements, so far as one may judge from representations.

In Notre Dame at Havre, whose facade was previously described (Art. 685), exist yet some mediaeval freedoms and elements. The arcade arches and transverse arches of the side aisles r rest directly on the capitals of round columns resembling Doric, to which are attached bold Doric pilasters next the middle aisle, that rise higher, partly fill with their capitals and entablature the spandrels of the arches, and receive the ribs of the cross vaults of the middle aisle, in whose lunettes are round-arched windows.[1097]

Note 1097. Nicolas Duchemin began in 1574 the Church of N Notre Dame at Havre and died in 1598 (May 5). Pierre Labitre, sculptor, and Etienne Hallinguer continued the building, only completed in 1827. See Archives de l'Art Francois. Doc. Vol. 6. p. 32.(1885-1860).

Pierre Legenepvois from Rouen was replaced in 1619 by Lucas Gueramel. The latter was in 1620 sent to Lemercier in Paris, who surveyed the building with him. Etienne Hallinguer built the side aisles, chapels and side portals.(Side facades ?). Lance, A. Vol. 1. p. 338, 349.

715. Antique Arch Piers.

Even in the 16 th century are found isolated experiments w with the antique Roman arch piers, that obtained supremacy in the 17 th century.

In the little Church at Berville may be seen an early experiment employing square arch piers with pilasters. The latter are of the Doric order, extending somewhat above the crowns of the arches, and directly receive on the abacus the ribs of the vaults.

Fig. 181[1098] exhibits another example in the north, of the two bays of the left transept of S. Clotilde in Le Grand Andely. The arch is still pointed there, perhaps because it is connected with the rebuilding of a church of the 13 th century. But in the adjacent bay the arch has the rare form of an ellipse, whose major axis is vertical. The archivolt has a sect-

[illegible] like a cornice with mutilions, interscons the [illegible] tuns of the entablature and has its crown below the cornice.

Note 1088. From Normyer & Darcel. L'Art Architectural en France. [illegible]

[illegible] by it is not plain, as in the fig., but is fluted. This must be one of the few examples of a column with two internal corners. Likewise is the form of the pier similar in the upper story.

218. 17 th Century.

Perhaps the only original form of pier, which we still find in the 17 th century, is that in the former great abbey church at S. Amond near Valenciennes of about 1688. The supports had the character of columns, but instead of showing a circular cross section, this consisted of four semi-circular, joined together, as on the angle of the [illegible]. The vast arches of transverse arches of the side aisles directly on the capitals. [illegible] ons in the treatment of the Roman arcade [illegible].

On the arches of Semoiler in the interior of S. Roch in Paris, the Doric pilasters with their heavy leaves, egg-and-[illegible] and the boldly fine rosettes in the metopes, still have something of the charm of the high Renaissance, for which Louis XV carvings of the keystones of the arches are little [illegible].

In the Church of Petit-Peres in Paris (Notre Dame des Victoires), begun by Pierre Lemuet in 1656 and carried further by [illegible] volts a medium wide and plain rosenguiar corbel, carried around on large sides. Thereby the piers with their long pilasters become nearly as wide as are the arches in the nave.

The arches in Saint Sulpice [illegible] and, of 1834-1858, are good. They have Doric pilasters, and [illegible] are arranged in [illegible] "[illegible]" [illegible] [illegible].

5. Triforium and Clerestory.

[illegible]

section like a cornice with modillions, intersects the architrave of the entablature and has its crown below the cornice.

Note 1098. From Rouyer & Darcel. L'Art Architectural en F France. Paris. 1866.

It may be seen in our Fig., how the square pier in the antique sense is combined with a corinthian pilaster. In reality it is not plain, as in the Fig., but is fluted. This must be one of the few examples of a church with two internal orders. likewise is the form of the pier similar in the upper story.

716. 17 th Century.

Perhaps the only original form of pier, which we still find in the 17 th century, is that in the former great Abbey Church at S. Amond near Valenciennes of about 1633. The supports h had the character of columns, but instead of showing a circular cross section, this consisted of four semicircles joined together, as on the shafts of the facade. The oval arches of the arcade commence above the entablature, and those of the transverse arches of the side aisles directly on the capitals.

The examples to be mentioned still, exhibit merely variations in the treatment of the Roman arcade piers.

On the arches of Lemercier in the interior of S. Roch in P Paris, the Doric pilasters with their heart leaves, egg-and - dart and pearl beads, rosettes on the necking of the capital, and the tolerably fine rosettes in the metopes, still have something of the charm of the high Renaissance, for which the Louis XV cartouches of the keystones of the arches are little suited.

In the Church of Petit-Peres in Paris (Notre Dame des Victoires), begun by Pierre Lemuet in 1656 and carried further by Liberal Bruant and Gabriel Leduc, there still is on the archivolts a uniformly wide and plain rectangular border, carried around on three sides. Thereby the piers with their Ionic p pilasters become nearly as wide as are the arches in the clear.

The arches in Notre Dame at Versailles by J. Hardouin Mansard, of 1684-1686, are good. They have Doric pilasters, whose capitals are animated by pearl beads and "goudrons" on the echinus.

3. Triforiums and Balustrades.

In connection with the forms of piers, from which that of

the arches is inseparable, this appears to be the most suitable place to refer to some examples of treatment of triforiums and balconies, that are likewise intimately connected with f forms of the piers.

In the Church of S. martin at Argentan above the gothic arches a Renaissance balcony rests on a round arch on piers of square section. In the arch spandrels between the archivolts are arranged large flat consoles, which with that of the keystone support a Doric entablature below the windows. The piers rest on the balustrade above Ionic pilasters, between which are placed perforated panels.

Especially pretty is the triforium-like treatment of the w wall between the arch and the window in S. Clotilde in Le Grand Andely. It is shown in Fig. 181. A small Corinthian order with a fluted column, whose entablature has modillions a and finely sculptured ornaments, encloses the little square and round or oval windows, alternating in the bays and found in the wall behind.

To be mentioned is also the triforium of the Church of Bar-sur-Seine.

Here are also to be named the wooden balustrades, the coupled columns, tympanums and coats of arms, that the choir balcony in the Chateau chapel in Ecouen forms as an insertion in a larger round-arched opening. The work is very beautiful a and is probably by Jean Goujon. The splendid balustrade of the organ gallery at Ecouen was previously described as an e example of the rhythmic bay. (Arts. 531, 134).

b. Interior Designs of the Early Renaissance.

1. St Eustache in Paris and S. Maclou in Pontoise.

717. Church of S. Eustache and its Importance.

In the interior of S. Eustache in Paris we come, not only to one of the bright points of the French Renaissance, but of church architecture in general. The number of churches, that have received a unified design and internal treatment is so small, that where we meet with one of these, we must occupy ourselves longer with it, since it affords opportunity to obtain a better insight into the contemporary views on church architecture. The authorship of this great monument therefore not only deserves to be more closely investigated, since theo-

concerning it have been put forth in recent times, [illegible] as to bring it into close relations.

1000 [illegible] is the parish church of the then richest and most populous congregation in Paris, that of the Halles. As [illegible] correctly remarks, it is the only great church of the Renaissance, built in one inspiration, or more correctly stated, as far as the general impression extends, was always [illegible]

Notes 1000. See Arts. 105, 111; Figs. 23, 20; Arts. 114, 1 [illegible]

According to Palustre the length of the Church is 290 ft. [illegible] middle aisle is 109.3 ft. From the [illegible] to the ridge is [illegible] side aisles measures 12.7 ft.

St. Eustache is really a great five-aisled cathedral, as shown by Fig. 132, 1100 with doubled choir aisles, a series of [illegible] tion, purposes and subdivision, are entirely conceived in Gothic, but are translated wholly into early Renaissance forms. [illegible] es are everywhere semicircular. The two side aisles and choir [illegible] and even from the few great windows of the outer side aisle.

[illegible] transept is determined by the radii passing through the two middle piers of the apse. Between these radii the rows of piers of the two aisles are interrupted, and [illegible] cover the space between the apse and the chapel. The latter has the height of the choir aisle and is twice as high as the [illegible]

theories concerning it have been put forth in recent times, that require thorough testing. For sake of clearness, we shall therefore treat in connection with the great Paris church that of S. Maclou in Pontoise, with which Palustre has sought to bring it into close relations.

S. Eustache, already frequently mentioned, [1099] was erected as the parish church of the then richest and most populous c congregation in Paris, that of the Market Halls. As Anthyme Saint-Paul correctly remarks, it is the only great church of the Renaissance, built in one inspiration, or more correctly stated, as far as the general impression extends, was always carried to completion according to the original unified design.

Note 1099. See Arts. 105, 111; Figs. 29, 30; Arts. 114, 1 131, 183, 423, 708.

According to Calliat the length of the Church is 290 ft., the width being 148.5 ft. The height of the crown of the middle aisle is 109.8 ft. From the extrados to the ridge is 51.1 ft. The distance between the axes of the piers of the side aisles measures 19.7 ft.

S. Eustache is really a great five-aisled cathedral, as shown by Fig. 182, [1100] with doubled choir aisles, a series of chapels and two towers on the facade. The system of construction, purposes and subdivision, are entirely conceived in Gothic, but are translated wholly into early Renaissance forms. (Also see Fig. 184). With the execution of the apse the arches are everywhere semicircular. The two side aisles and choir aisles have equal heights; the chapels are about half as high, and over them lie the great windows of the outer side aisle.

Note 1100. From Calliat, V. and Le Roux de Lincy. L'Eglise de S. Eustache at Paris etc. Paris. 1850.

The centre of the great semicircular Chapel of S. Maria lies on the external circumference of the series of chapels. Its diameter is determined by the radii passing through the two middle piers of the apse. Between these radii the rows of p piers of the two aisles are interrupted, and three star vaults cover the space between the apse and the chapel. The latter has the height of the choir aisle and is twice as high as the other chapels.

The incomparable and elevated internal effect is first of

all based on the combined effect of two causes:-- first, the lofty forest of piers and ribs with rich and mysterious views filled with fanciful and magical light; second, the happy proportions of the interior, that by their finished harmony decidedly surpass those of Notre Dame in Paris.

This refined spaciousness therefore comes from beyond the dimensions and proportions, since everywhere in this structure, conceived in Gothic, pointed arches are replaced by round arches. The architect here stood before the great danger, t that with such lofty walls and piers, the rise of the arches, i.e. of the supported parts, would be too low in comparison with the pointed arch. As Figs. 180, 182 and 184 show, he has succeeded in sufficiently stilting the round arches of t the arcades and transverse arches, without reaching the point at which this would have a bad effect.

A third source of interest occurs for the architect, and c consists in the endeavors of the architectural composition and in the mode of translating purely Gothic ideas into the frequently charming form expressions of Milanese and Florentine Renaissance. The architect cannot remain cold and insensible before this mighty manifestation of real architectural creative imagination. He cannot withhold recognition of the power of development, that is manifested in the treatment of the piers and in detail, and he will enjoy in the oldest parts the charm of the details and the refined fancy of the charming antique-like shrines, canopies, domes and vaults, into which the Gothic has been transformed.

But the greatest effect in S. Eustache is furthermore based on one principal cause; the massive clarity and unity of the artistic ground idea, the masterly certainty, with which it is arranged in ground plan, section and internal elevation, subdivision and detailed with clear and consistent method as an entire internal and structural composition. There prevails in this entire architectural art such a unified spirit, t that it must be difficult to see in the general design the work of designing by more than one master. On the exterior, especially in the forms of the flying buttresses, of the tracery etc., there must rather be conjectured the influence of other masters.

If one is occasionally inclined to criticizing some things
the circumstances, such a great deal of it was only built under
Louis XVI and evidently cost lesaire, so the owner said, that
the position of the architect in the design of this church was
the extraordinarily difficult. The manner in which he overcame
the many difficulties in the interior shows the character of
this building as a really important master, however any have
seen his work.

The structural peculiarity in this church deserves to be a
subject. Above the vaults of the aisle aisle, the piers
extend up to the ceiling of the framework of the roof, and
are connected together by arches above the clerestories, then
are connected with the side aisles. The piers therefore have
a double longitudinal connection over the windows, the frame-
work is very rich and considerable.
the interior.

The building was certainly erected in accordance with the
"
"
masters, such as the gravures (of 1492) of the centers, is
reflected the character of the period between 1532 and 1610.

In the interior there appear to belong to the oldest parts
of the [illegible] [illegible], the [illegible] vi-
ew, then the southern aisle of the nave, are connected also
[illegible] [illegible] [illegible] [illegible] [illegible]
from the transept.

[illegible] [illegible] [illegible] [illegible] [illegible]
part of the sacristy is the date of 1534. On the Corporate
central of the area impost of the front occasion also on the
[illegible] [illegible] [illegible] [illegible] [illegible]
southern transept portal are the dates of 1549 and 1560, on
the northern using 1547. This was result above the ground
story in 1540. When the previously described western facade,
[illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible]

If one is occasionally justified in criticizing some things in the treatment of this magnificent church, this rests on t the circumstance, that a great part of it was only built under Louis XIII and exhibits cold details, on the other hand, that the problem of the architect in the design of this church was one extraordinarily difficult. The manner in which he overcame these difficulties in the interior stamps the creator of this building as a really important master, whatever may have been his name.

One structural peculiarity in this church deserves to be e emphasized. Above the vaults of the middle aisle, the piers extend up to the bearings of the framework of the roof, and are connected together by arches above the compartments, that are concentric with the side arches. The piers thereby have a better longitudinal connection over the windows, the framework of the roof has a firmer and broader bearing, and the c centre of gravity of the wall is transferred a little towards the interior.

The building was certainly erected in accordance with the original design. In the details of certain architectural members, such as the gargoyles (of 1629) or the capitals, is reflected the character of the period between 1532 and 1640, even if the old arrangements and dimensions are also retained.

In the interior there appears to belong to the oldest parts of the church the right (southern) transept, the crossing piers, then the southern piers of the nave, and perhaps also the three of the south side of the choir to the apse, and likewise the four first northern capitals of the choir, counting from the transept.

On a capital of the third northern chapel, outside in the court of the sacristy is the date of 1534. On the Composite capital of the arch impost of the front crossing pier on the left is carved a little tablet with the date of 1537. On the southern transept portal are the dates of 1539 and 1540, on the northern being 1545. This was rebuilt above the ground story in 1640. When the previously described western facade, intended for two towers, was commenced (see Art. 646), appears to be unknown. It was struck by lightning in 1726, and was torn down in 1753, apparently having become dangerous.

The first bay of the chapels on the left from the southern transept and the impost pier of the chapel on the right (of the choir) are still early Renaissance. With these parts agree very well the dates of 1539 and 1540 as mentioned.[1101]

Note 1101. "The right side of the church and the south side, which is opposite the old Rue des Prouvaires, was built in 1539 and 1540". Torre, L'Abbe A. F. Guide de l'Eglise de S. Eustache de Paris. p. 85. Paris. 1889.

Le Roux de Lincy[1102] has also obtained the following dates from the National Archives.

Note 1102. See the work mentioned in Note 1100, p. 5-18.

1530, chapel S. Venice was consecrated.

1541, chapel de la Trinite, already described.

1542, existed the chapels of S. Jean l'Evangeliste and of Ss. Erich et Guillaume.

1578, for the three first piers from the facade on the right.

1586 was the chapel of S. Francois decorated at the cost of Scipion, Count de Fiesque.

1589, the building was enlarged to the entire existing ground plan. It was soon therafter left until 1624.

1633 was the choir completed.

1637 was the church consecrated anew.

1640 is the date of the upper half of the facade of the left transept.

The statement of Sauval, that the choir was first begun in 1624, should not be considered; it perhaps only relates to t the middle aisle.

718. Church of S. Maclou at Pontoise.

In order to enter more fully into the question of who was the architect of S. Eustache, S. Maclou must be first described, since as already stated, Palustre believed that by its means the question of the original creator of the famous Paris church may be solved.

S. Maclou was formerly a church of a single aisle with a t transverse aisle. The apse dates from the 12 th and the nave from the 13 th century. Somewhere between 1520 and 1545[1103] were added on the north two side aisles and a series of chapels, arches and new piers of the middle aisle then being built, but the Gothic vaults and windows were retained in the latter.

Note 1102. Or since about 1525, as Palustre believed. The-

In the years 1588-1595 the southern right side was enlarged, [illegible] [1101] with chapels being erected.

The first addition is the square, cut in the rough above. The third pilaster of the chapels, counted from the facade, also bears this date externally. T The third chapel is dated 1570, and the crossing pier on this side in 1555.

[illegible] roads to the vaults of the minor aisle. This treatment of [illegible] or piers, just as [illegible] in the [illegible] [illegible] of arrangement of the piers of S. Sebastiano.

[illegible] sion, and to the beautiful cornices and their cornice is to be emphasized, on the contrary, "that grace and delicacy are [illegible]".

In the parts executed between 1550 and 1555 may easily be recognized some phases of architectural activity. Since it is necessary to accurately distinguish between them, we have designated them and their anonymous masters (except one) by the letters A, B, C, D and E on the left, F and G on the right [illegible]

[illegible] of chapels. Under his direction were built and out complete:-- first the entire series of capitals, externally and internally, excepting the portal at the western end; second the four first columns from the facade between the side aisles; third [illegible] the colossal cylinder order; fourth the inner angle of the transept adjoining the aforesaid western doorway.

Master B was the author of the five (last) columns, already

Note 1103. Or since about 1525, as Palustre believed. These forms might occur at Blois already in 1515 or 1520.

In the years 1566-1585 the southern right side was enlarged, commencing here with the choir, [1104] only one side aisle with chapels being erected.

Note 1104. The first chapel on the right from 1578 is only cut in the rough above. The third pilaster of the chapels, counted from the facade, also bears this date externally. T The third chapel is dated 1570, and the crossing pier on this side in 1585.

In the middle aisle were arch piers consisting of round columns, intersected by the arch mouldings, and that have an attached Ionic pilaster in front, which as a colossal order extends to the vaults of the middle aisle. This treatment of columns or piers, just as little as that of the columns between the two northern aisles, whose light gracefulness is mentioned by Palustre, have something in common with the system of arrangement of the piers of S. Eustache.

The expression "light gracefulness" is further especially incorrect here, since the columns do make a very bold impression, and to the beautiful capitals and their cornice is to be emphasized, on the contrary, "that grace and delicacy are there combined with sobriety and elegant strength".

In the parts executed between 1520 and 1585 may easily be recognized some phases of architectural activity. Since it is necessary to accurately distinguish between them, we have designated them and their anonymous masters (except one) by the letters A, B, C, D and E on the left, F and G on the right side, taken from the facade.

Master A was the author of the project for rebuilding the middle aisle and the two northern side aisles with their row of chapels. Under his direction were built and cut complete:-- first the entire series of capitals, externally and internally, excepting the portal at the eastern end; second the four first columns from the facade between the side aisles; third in the middle aisle, the four corresponding first capitals of the colossal pilaster order; fourth the inner angle of the transept adjoining the aforesaid eastern doorway.

Master B was the author of the five (last) columns, already

[illegible] the [illegible] of the [illegible] Abbey; [illegible] [illegible] [illegible]

standing beneath the western wall of the transverse aisle, f further of the external doorway at the eastern od the row of chapels; and lastly of the grouped capitals of the colossal order on the front crossing pier on the left.

Master C is the same Pierre Lemercier,[1105] to whom is to be attributed the completion of the tower with its wonderful domical termination, according to the notorial act of M. Leduc on Sept. 25, 1552.

Note 1105. See Palustre, L. La Renaissance en France. Vol. 2. p. 9, on the basis of Trou, L'Abbe, Recherches historiques etc. p. 94. Pontoise. 1841.

Master D, already belonging to the high Renaissance, is the interesting artist, who designed and executed the architectural portions of the "Tomb of Christ" in the chapel of the Holy Sepulchre, and further particularly rebuilt this chapel w with its buttress projecting internally and an internal doorway.

Master E added the Ionic entablature and capital at the height of the impost of the side aisleson the front crossing p pier on the left.

In the right half of the church we have:--

Master F, who executed the morresponding opposite Ionic entablature with its capitals on the front crossing pier on the right.

Master G is the one to whom we attribute substantially the other portions of the right side aisle and of its chapels.

It is permissible to find in the treatment of the piers between the northern chapels a tolerable relation with portions of the treatment of the piers of S. Eustache. From the plain substructure rise pilasters with square borders at the middle and at both sides, which receive the transverse arches above their low entablature, while at both sides, as in Fig. 84, t three-quarter columns receive the diagonal ribs, their capitals and entablature remaining below the pilaster capital.

Likewise on the exterior of the northern chapels, where pilasters like Corinthian with lozenge panels separate wide round-arched windows with late Gothic tracery, a certain analogy with the chapels of S. Eustache may be mentioned; but those of S. Maclou have better proportions and a purer and some-

[illegible] classified style, for example, than the southern [illegible] Sauloure beside the tower is a real jewel in the style of [illegible] Chambord.

On the portions of the church previously passed over, we have made the following observations. On the front observing pier at the left, the rather heavy moulding of the lower pilaster capital recalls in some things those of the Chapel of St. Cloudre at Angly.

[illegible] although in a lesser degree, the manner of the new tower of [illegible] style on the cathedral from 1575 is likewise an imitation of [illegible] certain analogies with the later in St. Eustache.

Concerning the name of the designing architects of St. Eustache [illegible]

[illegible] 1[illegible] [illegible] stone was laid on Aug. 18, 1598, and since the Notre-Dame-de-Paris [illegible] named from this connection, that he might be the architect of the church.

Note 1106. See p. 17 of his work.

Guilbert wrote five years later:-- The architect in charge of [illegible] at Charles David, "sworn of the king in works of masonry --- [illegible] Dec. 4, 1650, and who completed the church. [illegible] 1103 James [illegible] church and the builder of the facade completed in 1657.

[illegible]

L'Église de St. Eustache etc. p. 18.

somewhat simplified style, for example, than the southern transept portal of S. Eustache. Externally the chapel of S. S Sepulchre beside the tower is a real jewel in the style of C Chambord.

On the portions of the church previously passed over, we h have made the following observations. On the front crossing pier at the left, the rather heavy handling of the Ionic pilaster capital recalls in some things those of the Church of S. Clotilde at Andely.

The doorway on the facade to the right side aisle recalls, although in a lesser degree, the master of the new tower of the Church at Gisors, the third pilaster of the right side a aisle on the outside from 1578 is likewise an imitation of G Gisors. In the right (southern) side aisle, in the piers between the capitals, is again found a certain relationship with S. Eustache. Also the later foliage of the capitals has certain analogies with the later in S. Eustache.

719. Architects of S. Eustache and of S. Maclou.

Concerning the names of the designing architects of S. Eustache no reliable statements exist. Other ways for obtaining their names have been sought.

Le Roux de Lincy[1106] wrote in the year 1850; the corner s stone was laid on Aug. 19, 1532, and since the Hotel-de-Ville of Paris was begun in 1533 by Domenico da Cortona, it is assumed from this connection, that he might be the architect of the church.

Note 1106. See p. 18 of his work.

Guilhermy wrote five years later:-- The architect in charge of the work must have been named David. Thereby he meant that Charles David, "sworn of the king in works of masonry -- architect and superintendent of the church", who after 53 years of marriage to Anne Lemercier died at 98 years of age on Dec. 4, 1650, and who completed the church.[1108] Lance[1109], on the contrary, holds him to be the second architect of the church and the builder of the facade completed in 1637.

Note 1107. Guilhermy, M. F. de. Itineraire Archaeologique de Paris. p. 199. Paris. 1855.

Note 1108. See Art. 428; V. Calliat and Le Roux de Lincy. L'Eglise de S. Eustache etc. p. 18.

the family" of Lemercier from Pontoise. He would place Pierre Lemercier as architect (see Art. 121) and Nicolas Lemercier as [illegible]

one fact, that John, daughter of the last and sister of the young Jacques Lemercier, married the Charles David just mentioned, and that the "maison" of her multiples property consisting were the works of Facilities", since in one is to conclude the [illegible] were frequently successors of their fathers as architects. [illegible] Jacques Lemercier was too young, when his father N Nicolas Lemercier died, to become his successor in the superintendence of the erection of S. Eustache, his brother-in-law Charles David was selected instead.

[illegible]

tion. p. 6. paris. 1870.

"[illegible] a careful investigation of S. Eustache prevents my concurrence in this opinion. And I am not the only one in whom the statement [illegible]

[illegible] that he had a friend, who knew the archives well, that Polyeuctes had consulted in reference to the artists of the Lemercier family, and who assured him as follows. Since Polyeuctes found a gap in the series of the members of this family, he had simply inserted a Lemercier to fill it. Polyeuctes furthermore directly gives the latter fact as in his own "[illegible]

[illegible] in a letter of Jan. 11 to Palustre, that he placed an [illegible] hypothesis. After stating the reasons that fix on Boscsoor with [illegible] under the latter could not also have furnished the [illegible] for this opinion, by which Lemercier would have [illegible] the excluding architect.

Note 112. "According to what I have said to you, you [illegible] think that I should likewise be disposed to accept the [illegible]

Note 1109. See Dictionnaire des Architectes Francais. Art. David.

Palustre believes,[1110] that both churches are the "work of the family" of Lemercier from Pontoise. He would place Pierre Lemercier as architect (see Art. 131) and Nicolas Lemercier as his successor. He believes these views to be confirmed by the fact, that Anna, daughter of the last and sister of the young Jacques Lemercier, married the Charles David just mentioned, and that the "most" of our buildings properly speaking were the works of families", since in the 16 th century the sons were frequently successors of their fathers as architects. Since now Jacques Lemercier was too young, when his father N Nicolas Lemercier died, to become his successor in the superintendence of the erection of S. Eustache, his brother-in-law Charles David was selected therefor.

Note 1110. See La Renaissance en France. Vol. 1. Introduction. p. 6. Paris. 1879.

The "reasoning" of Palustre is pretty and has something attractive. The affair could have so occurred. Unfortunately a twofold investigation of S. Maclou prevents my concurrence in this opinion. And I am not the only one in whom the statements of Palustre has aroused a feeling of uncertainty.[1111]

Note 1111. In October of 1895, M. Lucien Magne said to me, that he had a friend, who knew the archives well, that Palustre had consulted in reference to the artists of the Lemercier family, and who assured him as follows. Since Palustre found a gap in the series of the members of this family, he had simply invented a Lemercier to fill it. Palustre furthermore himself gives the latter fact as in its way a "hypothesis".

Already in 1883 M. A. de Champeaux expressed another opinion in a letter of Jan. 11 to Palustre, that he placed at my disposal. After stating the reasons that fix on Boccador with certainty as the architect of the Paris Hotel-de-Ville, he a asks whether the latter could not also have furnished the plans for this church, by which Lemercier would have been only the executing architect.[1112]

Note 1112. "According to what I have said to you, you must think that I should likewise be disposed to accept the determ-

determination of Liverol as the first architect of S. Eustache. But there I have no proof to give - - . but could not y you yourself admit, that if Liverol be correct, Dominique would also have contributed to the construction only for the general plan, that is astonishing by its grandeur and its singularity, and that the execution was carried out by Lemercier?".

Likewise Anthyme Saint-Paul does not seem to be entirely c convinced of the correctness of Palustre's conclusions. He writes:-- In S. Eustache at Paris pierre Lemercier -- if it really be he -- has a work without precedent and without successor. One questions whether the Gothic here challenged the Renaissance or the reverse.[1113]

Note 1113. See Planat. Vol. 6. p. 378.

Let us first more carefully examine the theories of Palustre. Their entire structure rests on two main points. That Pierre Lemercier was actually the first architect of S. Maclou in Pontoise: that the relation in style between S. Maclou and S. Eustache was so close, that both "must" necessarily h have come from the same architect. We cannot concur in this opinion either.

Palustre supports these main points on conjectures too rashly put forth by him alone, which also appear to him at once confidently as clearly proved. The first runs:-- "And first one is led to believe that the architect in question (Pierre Lemercier), far from making a test of his powers for the first time (this refers to the dome of the tower of 1552), he had already a few years previously (27 according to Palustre's assumption) had charge of the enlargement of the same edifice". The second runs:-- "What one besides him indeed could have e erected the two southern aisles, whose style is again found in the parts belonging to him without dispute (the domes of the towers). On this subject we advise the special examination of the decorations of the doorway opening toward the east". The third runs:-- "And then if it were otherwise, we should seek for the rest of a career, that could not have been limited to works of relatively little importance. For one cannot admit, that in the space of 30 years, the administration of the edifice had changed the architect three times. For the most superficial examination is opposed to such a suggestion,

and if one thing appears certain, it is that Pierre Lemercier did not prolong his days much beyond 1500".

Against the first hypothesis it is to be remembered, that innumerable examples remain to show that a certain architect or contractor has executed a definite portion of a building, without therefore requiring that the preceding parts must be likewise by the same master.

Against the second hypothesis it is to be most distinctly declared, that in the northern side aisles and on their eastern doorway as well, not a half inch square in style justifies or even invites the decision, that these parts could be by the master of the termination of the tower, Pierre Lemercier.

Against the third hypothesis, that even "the most superficial examination" forbids the assumption, that the administration could have changed its architects three times within 30 years, if the reply be made, that for these 30 years we found ourselves compelled to fix the five architectural phases A, B, C, D and E, which also after thorough observation indicate five, or at least three different masters, and Pierre Lemercier, the third of these masters, in no case could have commenced the building.

Since now the southern side aisle shows a different and later hand, Palustre reverts to the conjecture, that this must be that of a son of Pierre Lemercier, since then sons often followed the pursuits of their father, and sometimes became their supcessors. He believes this so much the more, since the famous architect Jacques Lemercier was born in Pontoise in 1585, and consequently must have been the son of this unknown son of Pierre Lemercier. Certainly such a condition of things is not impossible. Yet since one more commonly sees architects, who do not have a father as predecessor on a building nor their sons as successors, then this entire theory of Palustre, however ingenious and seductive it may be, must be termed merely an ingenious romance. This is an extremely dangerous and not a too reasonable manner for pursuing studies in the history of architecture.

As a justification of our statements may be said the following on the character of these five manners.

Master A is more refined, his forms and proportions are no-

more than all at S. Eustache. His capitals and cornices prove in the plainest way, that he came from the school of Blois, Bury and Chambord.

There prevails perfect harmony between his forms and his means of execution; the foliage of the early Renaissance is treated with entire certainty. The profiles are delicate, noble and [illegible].

Master B was not so certain in foliage as master A. His foliage of the lower order is occasionally overloaded, [illegible] and coarse in relief, in the rosettes of the [illegible] and the upper spandrels of the eastern doorway.

The foliage is allied to that on the capitals of 1534 in S. Eustache in Paris. The capitals of the half columns beside the the eastern doorway, as well as of the larger pilasters with

~~[illegible]~~

tion with canopies, that may be seen on the portal of the south transept of S. Eustache in Fig. 29.

The grouping of large and small volutes under the entablature of the colossal order on the left crossing pier is very similar to that on the same piers in S. Eustache, as shown by Fig. 30, excepting that the volutes are replaced by flower blossoms.

In the foliage of this capital, on the other hand, master B shows himself more awkward than before. The form of the leaves is flat, their arrangement is confused; the incisions at the leaf points are irregular and [illegible]. The volutes of this master have volute stems at the angles and between them the rosettes, that become too much enlarged upwards, while in the capitals of master A the angles of the abacus are always supported by vegetal figures.

This uncritical treatment of the later foliage permits the question to arise, whether we are right in ascribing these upper capitals to the same master B as the lower ones, or are not to think of a master C? Perhaps it may be explained, that he gave up the treatment of the early Renaissance leaves usual for him, and that for him and his contemporaries a new form of the classical Corinthian capital was introduced.

Profiles in architecture are one of the most important revelations of the nature of a master, of his taste and mode of

nobler than all at S. Eustache. His capitals and mouldings prove in the plainest way, that he came from the school of Blois, Bury and Chambord.

There prevails perfect harmony between his forms and his means of execution' the foliage of the early Renaissance is treated with entire certainty. The mouldings are delicate, noble and animated.

Master B was not so refined in feeling as master A. His f foliage of the lower order is occasionally overloaded, turgid and coarse in relief, in the rosettes of the capitals and the arch spandrels of the eastern doorway.

The foliage is allied to that on the capitals of 1534 in S. Eustache in Paris. The capitals of the half columns beside t the eastern doorway, as well as of the larger pilasters which they adjoin, likewise exhibit that fanciful artistic combination with canopies, that may be seen on the portal of the south transept of S. Eustache in Fig. 29.

The grouping of large and small capitals under the entablature of the colossal order on the left crossing pier is very similar to that on the same place in S. Eustache, as shown by Fig. 30, excepting that the columns are replaced by fluted pilasters.

In the foliage of this capital, on the other hand, Master B shows himself more awkward than below. The form of the leaves is flat, their arrangement is confused: the incisions at the leaf notches are irregular and undecided. The capitals by this master have volute stems at the angles and beneath t the rosettes, that become too much enlarged upwards, while in the capitals of master A the angles of the abacus are always supported by varied figures.

This unskilful treatment of the later foliage permits the question to arise, whether we are right in ascribing these u upper capitals to the same master B as the lower ones, or are we not to think of a master B'? Perhaps it may be explained, that he gave up the treatment of the early Renaissance leaves usual for him, and that for him and his stonecutters a new f form of the classical Corinthian capital was introduced.

Profiles in architecture are one of the most faithful reflections of the nature of a master, of his gifts and mode of

feeling. A profile frequently occurs like the signature of an architect. Therefore just the fact, that master B without any reason varied from animated and well conceived profiles of master A in the pedestal and base of the fifth column, is extremely worth consideration and stamps him as a less artistically gifted personality, to whom it would be impossible to entrust the creation of S. Eustache. Were this master identified with Pierre Lemercier, then his eccentric termination of the tower would merely strengthen this conclusion. Even though with him certain analogies in detail with S. Eustache occur, the only logical explanation therefore is, that the s second master of S. Maclou was influenced by the erection of the great Paris church, and not the converse, as Palustre believes.

For master C, neither in the composition of the termination of the tower, in the outlines, in the sparing foliage of the vase crowning the stairway turret, nor does the slightest indication exist to justify the assumption, that master C, i.e., Pierre Lemercier, was the same as master B, and still less i identical with master A. Just as little may he be identified with his successor master D.

Master D assumes an entirely independent position, when within classical profiles and ornaments he occasionally employs natural plant forms as scrolls or otherwise conventionalized, and again sometimes inserts a profile, which recalls the grilles in Michelangelo's style, and that we saw sporadically occur in certain severe works of J. Goujon.

This master has nothing in common with S. Eustache and appears rather to follow a course parallel with the works of the masters of Ecouen, of S. Clotilde at Andely and of Gisors.

On the entablature of Master G the somewhat S-shaped recessed form of the pointed leaf notches permit a recognition of a master, to whom the treatment of foliage is so easy, that he already quickly "dashes off" conventionally rather than d designs, about as may be seen in the numerous drawings and engravings of Du Cerceau of the time from 1540 to 1560.

Here is then the place to inquire, whether the seven different phases of architectural work and their stylistic peculiarities, that we have mentioned at S. Maclou, really come from

and of a single master? Da Gerosen and Guarus Sambin (see Arts. 189, 187), for example, may be seen to pass through all the these here mentioned, from the early to the late Renaissance between 1500 and 1585. But in such cases there are always lower, as in da Gerosen, certain characteristic peculiarities, that [illegible] the difference of [illegible] ity. In the different architectural phases of S. Maclou at Rouchies, this is not at all the case -- or in case one places dimsert in opposition to the theories of Palladio -- must only be taken as a [illegible] and with caution.

Although absolutely nothing compels or particularly favors [illegible] passed 3, [illegible] even if Palladio himself did not demand this for P and S.

And even if one desires to admit, that master C (Pierre Demarcy) [illegible] obtained for his theory: for various [illegible] burnes entirely forced his identification with master A. And [illegible]

By the proved inconsistency, Pierre Demarcy (master 3) is to be identified neither with master A nor with master C, and the importance of Demarcy is reduced to a minimum. And even if one attributes to him the participation of master S, [illegible] then the analogies with S. Sansovino could only prove, that he [illegible] logical form of his termination of the tower (1502) satisfies neither mind nor eye, and entirely forcing seeing in him an artist, who would be competent to design S. Andrea.

With equal or even greater justice could one decide on account of [illegible] the Queen at Ennery (Fig. 178) might be the designer of S. [illegible] be explained simply by the development of the entire style [illegible] tendency from a common starting point (the Gesù circumscribed [illegible] the forms of the unique order.

[illegible] first architect of the cupolas of S. Maclou in Rouchies and

seven different masters or express the steps of the development of a single master? Du Cerceau and Hugues Sambin (see Arts. 162, 127), for example, may be seen to pass through all the steps here mentioned, from the early to the late Renaissance between 1530 and 1585. But in such cases there are always found, as in Du Cerceau, certain characteristic peculiarities, that retain and identify the unified artistic personality. In the different architectural phases of S. Maclou at Pontoise, this is not at all the case -- or in case one places himself in opposition to the theories of Palustre -- must only be taken as a distant possiblity and with caution.

Although absolutely nothing compels or particularly requires this, it would be possible in any case to assume, that the phases E, F and G might be later steps in style of master D, even if Palustre himself did not demand this for F and G.

And even if one desired to admit, that master C (Pierre Lemercier) and master B were but one person, then would nothing be obtained for his theory; for various distinct stylistic t things entirely forbid his identification with master A. And without the latter, his entire theory is absolutely untenable.

By the proved impossibility, Pierre Lemercier (master C) is to be identified neither with master A nor with master D, and the importance of Lemercier is reduced to a minimum. And even if one attributes to him the participation of master B, t then the analogies with S. Eustache could only prove, that he was strongly influenced by that building. The labored and illogical form of his termination of the tower (1552) satifies neither mind nor eye, and entirely forbids seeing in him an artist, who would be competent to design S. Eustache.

With equal or even greater justice could one decide on account of a certain similarity of the piers, that the master of the Church at Ennery (Fig. 178) might be the designer of S. Eustache. This relationship in the treatment of the pier can be explained simply by the development of the entire style t tendency from a common starting point (the Gothic clustered pier) according to the same principle of its translation into the forms of the antique orders.

The assumption of Palustre, that Pierre Lemercier was the first architect of the churches of S. Maclou in Pontoise and

of S. Eustache in Paris may therefore be regarded as untenable and as set aside.

Likewise the thorough Albert Lenoir, refined in feeling and rich in knowledge, spoke to me several years since, not of S. Maclou as of a church by the same master as S. Eustache, but of a smaller church of the same style tendency.

In any case the first architect of S. Maclou, as well as of S. Eustache, was acquainted with the Bramantesque works in Lombardy by his own observation, and must further be regarded as belonging to the school of Blois and Chambord, within which until 1581, Boccador had his domicile at Blois. Therefore he was well acquainted with the manner of the latter master.

The two northern side aisles and chapels of master A, by t the sharp and elastic profiling with the high scotias of the bases, entirely belong to that offshoot of the Lombard-Bramantesque style, that we find so common on the Loire. Also the capitals with their high and sharply projecting abacus supported by angle figures, that develop from the leaves, having h heads with long necks after Caradosso instead of rosettes, e entirely belong to the Lombard-Bramantesque school in detail of Chambord, although mostly or entirely carved by Frenchmen. They likewise recall, as Palustre here correctly remarks, the memorial column of Cardinal de Bourbon in the Abbey of S. Denis, for which one asks, whether it came from a Frenchman or a Lombard.

What are then the reasons, that can be produced in favor of Boccador as the creator of S. Eustache?

We admit, that whoever only thinks of the Paris Hotel-de-Ville must at first be astonished to hear, that S. Eustache was also by Boccador. But if one carefully reviews everything, that we have already said on these masters, and shall state in reference to the Hotel-de-Ville, it does not then appear in any manner excluded, that he could have played a similar part at S. Eustache to that at the Chateaus of Blois and of Chambord, or one entirely distinct as at the Hotel-de-Ville of Paris.[1114] Compare Figs. 81 with 84, and one will see, that the relationship existing between the treatment of the piers of S. Eustache anf that of those at Chambord and at Blois exists, perhaps not to be referred merely to elements, t

that were the common property of the style, but more probably indicate a manner of treatment, that may well proceed from t the characteristics of the style of a single important personality.

Note 1114. See Art. 60, and further Arts. 71, 72.

The circumstance, that Boccador at the end of 1530 and beginning of 1531 had sold his house in Blois to Michel Casson, and had already staid more than 8 months in Paris, before we possess any information relating to the rebuilding of the Hotel-de-Ville there, may also have been occasioned by the projecting of the Church of S. Eustache. We shall further have to emphasize in regard to the Hotel-de-Ville, that the number of architects then in Paris was small, who possessed a mastery of the new style. Jean de la Barre[1115] finally, who laid the corner stone, was a longtime friend of the king in youth, had shared his captivity in Spain, and thereby frequently had opportunity to come into contact with Domenico da Cortona, w whom we must frequently recognize as the particular personal architect of the king.

Note 1115. Jean de la Barre, Count d'Etampes, was already in 1513 chamberlain of Francis I before his accession to the throne. He was later lieutenant general au gouvernement de Paris, and then Prevot de Paris. In 1531 he further became librarian of the king at Blois, where as we have seen, Domenico da Cortona had his own house until about this time. (Courteous information from M. A. de Champeaux).

It would be interesting to know under what circumstances Du Cerceau came to make that design for the facade of this church represented in Fig. 156. He cannot have done it before 1 1533,[1116] since he only returned from Italy in that year. B But unfortunately one possesses not the slightest information in this matter.

Note 1116. See Geymüller, H. von. Les Du Cerceau etc. p. 13, 14.

The reasons in favor of Domenico da Cortona are therefore not finally conclusive; on the other hand the stylistic objections to his authorship by no means have the merit, that we were long inclined to assign to them. Some things speak in favor of this authorship. It is in any case far more possible

than that of Pierre Ledercier.

2. Other Churches.

720. S. Pierre at Coutances.

The next example on which we find a further development of the forms of the early Renaissance, forms but a small portion of a Norman church.

According to Palustre, the crossing tower of S. Pierre at Coutances was erected in 1545-1580, and was the work of Richard Vatin, Guillaume Le Rossel and Nicolas Saurel. Fig. 183 [1117] exhibits the interesting structure of the interior, that skilfully combines the two galleries and the window story with the two orders of half column, that with the ribs form the continuous ascending lines connected by the arches. According to Anthyme Saint-Paul, he removed the crossing tower of the Cathedral there.

Note 1117. From Palustre. La Renaissance etc. Vol. 2. Chap. Normandie. On a buttress may be read the name of Jean Lebreton.

If the system of numbering for these piers be compared with those of S. Eustache in Paris, one will recognize, that the development of the forms in the sense of simplification of t the high Renaissance has made progress. For a better understanding, we have placed Fig. 184 [1118] beside it, that allows a better recognition in S. Eustache, of the harmonizing of t the subdivision of the piers of the side aisles with those of the middle aisle, as well as their contrast to the pilaster of the colossal order on the crossing pier, which has the height of the three orders on the piers of the side aisles.

Note 1118. From Collliat etc. See Note 1100.

The following portions of churches are yet worthy of mention.

721. Other Examples.

The treatment of the Church at Chaumont in Champagne and t that of the Cathedral at Evreux (both in the style of Louis XII), and a part of the transverse aisle of Notre Dame at Beune (Francis I). The Chateau chapel at Villers-Cotterets [1119] is a retangular room with horizontal ceiling, half columns w with peculiar additions like consoles and twin windows with oval arches and tracery between, all in advanced early Renaissance forms.

In the Cathedral of Saint Ia to be memorized are chosen at the right of the chapel of the Angel, Paris, of about 1840. It has almost-to disaster like Christian, with lozenge panes of the shafts, and a tunnel vault of saints, on which without tega- to the joints are lozenge panels decorated like coffers with

[illegible]

monuments like rios. The windows and other brewery are sim- ed to those of S. Eustache in Paris. The capitals and colum- nes of the entrance arch are much larger, and are somewhat in the lacy style of Jean Goujon.

Further in the Pantheon, at Rouen are examples of Tudor [illegible]

the bishops Charles and Jean Angennes, very [illegible] nat nerv in treatment, somewhat in the character of [illegible] ly [illegible].

In France, the Church of St. Eustache [illegible] and [illegible] revaisonne.

The interior of the Church of Saint Eustache [illegible] [illegible], that most [illegible] of those of the Pantheon of [illegible] -ever, [illegible] [illegible]. [illegible] [illegible] of the Church at Poissy, [illegible] [illegible] [illegible] on of the style of Francis I, and in Brittany, the church on the left of the high altar of S. Sauvin also [illegible] from the 16 to century.

[illegible]

c. Interior Architecture in the Style of Marguerite de Valois.

From our most charming and so purely [illegible] phase of the in century. In which the early Renaissance or the style of Francis I achieved its most perfect maturity, only one lesser example has come to my knowledge, which we are able to [illegible] in a number of examples of external architecture. This is a [illegible]

[illegible]

pain in the window bell. Plain Doric columns with a [illegible]

Note 1118. Illustrated in Palustre. Vol. 1. p. 133.

In the Cathedral at Sens is to be mentioned the chapel at the right of the chapel of S. Martin, of about 1540. It has slender pilasters like Corinthian, with lozenge panels of the shafts, and a tunnel vault of ashlars, on which without regard to its joints are formed panels arranged like coffers with alternating circles and rectangles, by slightly projecting mouldings like ribs. The windows and their tracery are allied to those of S. Eustache in Paris. The capitals and sculptures of the entrance arch are much better, and are somewhat in the early style of Jean Goujon.

Further is in the Cathedral at Noyon the chapel of Notre Dame de Bonsecours. Two vaults, altar and canopy, erected by the bishops Charles and Jean Hangest, very rich though somewhat heavy in treatment, somewhat in the character of Holbein's early Renaissance.

In Picardy, the Church of Poix with rich vault and pendant keystones.

The interior of the Church at Cravant near Auxerre contains various interesting parts. Severe and good piers covered by ribs, that must recall something of those of the Cathedral of Pavia, vault coffers etc. In the Free County is the interior of the Chapel at Posmes, [1119] apparently from the riper period of the style of Francis I, and in Bordeaux, the chapel on the left of the high altar of S. Sauvin also dates from the 16 th century.

Note 1119. Illustrated in Nodier & Taylor. Franche Comte. Vol. 1. Pl. 8.

c. Internal Architecture in the Style of Marguerite de Valois.

From this most charming and so quickly passed phase of the 16 th century, in which the early Renaissance or the style of Francis I attained the most perfect maturity, only one larger example has come to my knowledge, while we are able to mention a number of examples of external architecture. This is t the Abbey Church of Valmont, north of Fecamp. It remains a ruin up to the window belt. Plain Doric columns with a circle of leaves on the necking of the column support richly moulded round arches without archivolts. Above a belt cornice b

begins the triforium. In each bay four round arches rest directly on the capitals of the small Ionic columns, that are always coupled in the middle of the bay. A plain separating pier corresponds to the lower columns, before which statues must have stood on the capitals corbelled out above the belt, and whose canopies project from the cornice over the triforium.

By the close spacing of the columns in the apse (five sides of a duodecagon) became necessary a too great stilting of the round arches. In the triforium are but two arches.

In this building has the early Renaissance dispensed with all useless and capricious ornament, but everywhere strove to attain to the harmoniousness and noblest proportions and forms of details, yet to remain fresh. Fig. 88 affords no idea of this peculiarity.[1120] One believes himself to see here s something of the almost sacred unity of form and harmony of the interior of the Cathedral of Amiens translated into Renaissance forms.

Note 1120. When M. Palustre most courteously permitted the reproduction of studies from nature of the unknown by me.

The interior of the charming Renaissance chapel in S. Jacques at Rheims will be described later.

d. Internal Architecture of the high Renaissance.

722. Introductory.

The fewest persons are in a position to understand the immense loss to architecture as a fact, since we are unable to exhibit a single example of an interior from the splendid time of the high Renaissance. We are compelled to mention smaller works or fragments, but especially refer the conclusions, that must be deduced from their combination, in the following to the Section on the only fragmentarily executed types. See Chapter 25, b.

By the help of these fragments, that supplement each other and sometimes form an analogy to a monument lying outside France, one is sometimes enabled in some degree to fill a lack of the style in our presentation. For example, at the time when the previously described Doric clustered piers of the C Church at Le Mesnil-Aubry[1121] were designed, must correspond to the time when the choir aisle of S. Germain at Argentan o originated.[1122] Even if it be in reality much later, it cor-

[illegible] -urity of the style, in which the magnificent interior of the cathedral of Granada was constructed.

Note 1121. Apparently in 1582.

Note 1122. Apparently in 1580-1592.

[illegible] -nda, the staggered pier is retained in regular form, at the same time being enclosed within the covering of a beautifully arched, [illegible] and yet extended [illegible] order. In the chapel of the Church of [illegible] described above, one seems to have been in this case, but stopped halfway.

Even with such small proportions and such a modest style, it was already recognized here, how beautiful would be the effect in churches in the high Renaissance, if such were com- [illegible] artistic [illegible] in this style.

1. Style tendency of the two Renaissance Chapels at Tomar.

705. Their Character.

The two Renaissance Chapels (Figs. 185, 188, 190, 191, 1123) [illegible] to the Cathedral of [illegible], to which we now pass, belong to the most interesting creations of the entire style. By t [illegible]

On the one hand they differ by certain peculiarities from the average character of French, Italian and German works, and on the other they approach France in their fanciful construction, partly by the treatment of details, and by an occasional superfluous abundance, to German enjoyment of the [illegible].

Note 1123. [illegible] of my commands tracings from the drawings, that he made for the Commission des Monuments Historiques, that are here reproduced on a smaller scale in Fig. 185, 186, 190 and 191. I express to him my sincere thanks for this.

[illegible] very interesting architect was a native of Lorraine, who had [illegible] of the monuments of upper Italy, parti- [illegible] 153. He should on the contrary be thought of as a Netherlander or a Flemish?

corresponds to some degree in style to that phase of the maturity of the style, in which the magnificent interior of the cathedral of Granada was completed.

Note 1121. Apparently in 1582.

Note 1122. Apparently in 1580-1598.

Yet no example in France is known to me in which, as in Granada, the clustered pier is retained in regular form, at the same time being enclosed within the covering of a beautifully treated, classically pure and yet animated Corinthian order. In the pier of the Church at Ennery described above, one seems to have been in this path, but stopped halfway.

Even with such small proportions and such a modest style, it was already recognized here, how beautiful would be the e effect in churches in the high Renaissance, if such were compledte,and the architect had a free hand in treating the interior in such manner, as to permit use to be made of the capabilities innate in this style.

1. Style Tendency of the two Renaissance Chapels at Toul.

723. Their Charcater.

The two Renaissance Chapels (Figs. 185, 186, 190, 191,[1123]) added to the Cathedral of Toul, to which we now pass, belong to the most interesting creations of the entire style. By t their form freatment they stand nearly isolated in all Europe. On the one hand they differ by certain peculiarities from the average character of French, Italian and German works, and on the other they approach France in their fanciful construction, Italy by the treatment of details, and by an occasional superfluous stumpiness, to German enjoyment of the bold.

Note 1123. M. Paul Boeswillwald had the great courtesy to place at my command tracings from the drawings, that he made for the Commission des Monuments Historiques, that are here reproduced at a smaller scale in Fig. 185, 186, 190 and 191. I express to him my sincere thanks for this.

On these grounds we might assume, that this peculiar and v very interesting architect was a native of Lorraine, who had made a thorough study of the monuments of upper Italy, particularly of Coco and Bergamo to Venice, and had also worked in France. Or should one perhaps think of a Luxemberger or a Fleming?

This mixed character also makes it difficult to assign to the two chapels an entirely correct sequence in the development of the style. In some respects they should be counted with the early Renaissance, in others with the style of Marguerite de Valois.

Abbe G. Clanche in Nancy has brought to our attention the frequent changes and disputes relating to the naming of these two chapels.[1125] Lübke has also fallen into this error. He illustrates the chapel de la Toussaint (on the right), but names it S. Ursula, and he applies thereto the date and the name of the founder, that belongs to the true Ursula chapel (the left). The chapel with horizontal stone ceiling, at the end of the left side aisle for those entering, is the chapel des Eveques, also chapel d'Honneur, or also of S. Ursula and the eleven thousand virgins. It was founded by Hector d'Ailly, who was bishop from 1525 to 1532. He was buried therein, and his arms are placed over the door and on the ceiling.

Note 1125. Between But Abbe Deblaye, formerly priest at Dammartin-les-Toul and Abbe Guillaume. According to Palusthe, the older chapel was commenced about 1530 by bishop Piene d'Ailly and completed about 1540. Work was still being done in 1549 on the later one with the dome; it was founded by the canon Forget.

Note 1125. See his Geschichte der Renaissance in Frankreich. p. 375. 1885.

724. Chapel des Eveques or S. Ursula in the Cathedral at Toul.

The architect decided to finish the chapel des Eveques with a horizontal ashlar ceiling. For this were required strong supports and abutments. He increased the latter by two broad side arches or short tunnel vaults at each of the four sides, whose front sides oppose the thrust. He further subdivided the square interior by two cross arches intersecting at the middle, whose outer fourths were constructed as semicircular arches and middle half as a straight arch. Thereby originated four small squares, but these were divided into four cells or coffers by means of two intersecting straight arches. The cells were closed by stone slabs with rosettes.

Since one does not surmise from below, that the stone borders

around the coffers are so broad in order to reduce the span of the coffer slabs, but are further hollowed out, their wide and bold profiles particularly produce the impression of a strength almost suitable for military architecture. Consoles on the keystones of the side arches and along the two main c cross arches permit the transition to the frame of the coffers.

On the plan in Fig. 185, it may be seen, that one main side arch rises from two single columns set opposite each other. The side arch on the other hand rises from a strongly projecting part of the upper entablature, which at the same time receives the tunnel-like end arch forming an abutment.

This projecting entablature is but slightly supported by a console, that springs from the pier between the two wall columns. At the end of the entablature are arranged four free pendants, visible in the plan, which in the section partly c conceal the capitals of the rear columns. The rising of the arch from this projecting entablature contributes much to the fanciful impression of this singular work. As Fig. 86 shows, a portion of the framework of the stone ceiling is hollowed out to reduce the weight.

The shafts of the columns, friezes, panels and the backgrounds of the niches are of colored marble.

The rich and varied groups of columns, the pilasters and p piers in the two stories, the animated projections and recesses of the walls, its deep arches, the view into the side aisle through the colonnade over the doorway, the niches, mouldings, the beautiful stone and marble surfaces, the everywhere equally careful execution, and finally the rich and wide span stone ceiling, all this combined produces a charming effect of peculiar beauty and imagination.

The forms of the details are almost exclusively those of t the high Renaissance and contain early Renaissance reminiscences, that increase the charm and the freshness of the forms.

The outlines of the lower order of the chapel des Eveques are beautiful, firm and animated, with clearly distinch members. One will occasionally recall the style tendency of the choir of the Cathedral of Como and the part played there by enclosing mouldings and panels.

On the exterior of the chapel are piers in the ground story

and a column over each one of these in the second story. The windows have a treatment similar to that in the interior. At the side are also on the second story plain piers with same mouldings.

725. Examples of approximately allied Style Tendency.

The character of the two chapels at Toul is in many respects so singular, that immediately after our first visit to it, we proposed to ourself two questions:-- first, are there any works in Franie, that might be taken as a model for the character exhibited here? Second, are works by the same master to be found, or those influenced by the chapels of Toul?

In answer to our first question, we have not succeeded in finding examples, whose connection with Toul is absolutely convincing. Yet it appears to us, as far as one may judge from photographs, that a creation in Argenton exhibits an allied tendency and may be slightly older. Also we have been only approximately able to answer the second question by two works.

Whether finally the treatment of the columnar orders in S. Jacques in Rheims betrays any distinct relationship with the chapels in Toul, unfortunately I could not investigate.

Therefore here must be the best opportunity to speak of the architecture of the outer choir aisle of the Church of S. Germain at Argentan, which forms a series of interconnected chapels. Also in this original design has the treatment of the columnar orders something crisp and nobly simple, without being poor. The piers between the two aisles are half octagonal on the outside, before whose five sides are set columns a above each other, the lower being Doric and the upper being especially nobly treated Ionic.

The two entablatures are returned over each column up under the cornice. The latter forms bold slabs with the upper members, that intersect the pier at midheight and at the impost. The view of these numerous and somewhat stumpy shafts, standing near each other, which are also repeated in the upper order between the windows of the side aisles, recalls something of the character of the two Renaissance chapels of the Cathedral of Toul, especially of the pier in Fig. 186. They support ribs with stone ceilings. The view of the numerous simp-

simple, but beautifully detailed clustered columns and the r rich ribs with stone ceilings and pendant keystones must belong with the most imaginative and noblest of the French Renaissance.

Each arch of the choir aisle corresponds to three round-arched windows in the external wall, that again form an arcade , and before their piers, externally and internally, is placed a free and beautiful Doric column. Their entablature approximately lies higher than that of the upper order of the pier toward the inner choir aisle, in order to leave the thrust of the heavy stone ceiling partially on the latter instead of on the external wall.

According to Palustre, these parts were built in 1580-1598 by Guillaume Crete and Thomas Olivier, masters of the works.

Amond the chapels, that exhibit a distant relation of style to that of Toul, in any case may be named the chapel des Fonts of the Cathedral of Langres. At the entrance twice appears the date of 1549. The similarity consists alone in the somewhat broad and bold treatment of the forms. Likewise here a are two orders above each other. Below Ionic and above Corinthian, coupled columns project like internal buttresses and bear the bold transverse arches of the coffered tunnel vault. A monogram is visible, apparently A. D. P. connected, and also an inscription running to "Master John - - of Pius Pope".

By the courtesy of Abbe Clanche in Nancy, another building was brought to my attention, the choir and two adjoining chapels of the former Abbey of Autrey near Rambervilliers, which appear to belong to the architects of the two chapels of Toul. The small drawings sent to me, and that M. Clanche had made for me, appear to justify a former statement thereon. [1127]

Note 1127. In the "Sainctes Antiquities de la Vosge", p. 408, is the following:-- "Embellishment of the Church of Notre Dame of Aultreys. Finally in the year 1537, after all the t troubles of the princes were settled, the reverend Abbot of Aultrey, Claude Steveney, dared to undertake the erection of this church, for what is the choir, the master altar and the collateral chapels of S. Hubert and of S. Nicolas, and this with such noble workmanship, that does not yield to the best constructed in the country. For as the reverend Abbot Moderne,

Sieur Nicolas Laurent, has shown me by the contracts between the said Abbot and the masons, the work was modeled after the chapel of S. Gerard built in the Cathedral of Toul by the said Hector d'Ailly and after the Church of S. Nicolas". The error in the designatio of the name of the chapel is unimportant on account of the actually existing similar elements.

The building of Autrey now serves as seminary of the bishopric of S. Die. Particularly the exterior of the chapel on t the elft from the choir with its piers, above which stands a column, and further the windows and the bold cornice, are closely allied to the chapel des Eveques at Toul. Above the t twin arches of the tracery comes an upper part of radial bars between two concentric arches; like Fig. 186 may be seen in the chapel at Toul. Likewise in the choir windows of the Church and of its side chapels on the right, the windows are with the form of a half wheel.

In the interior the piers with varied bases, entablatures, and panels indicate a study of the works of upper Italy, such as the Cathedrals of Como and of Pavia. Also here between c chapel and side aisle are windows with columns, as in the chapels at Toul. The drawings afforded me no conclusions concerning the interiors of the chapels themselves.

2. Style Tendency of the Altar of J. Goujon at Chantilly.

726. Character and Importance.

We now pass to a further step of development, that may be designated as the "young high Renaissance", and which is represented to us by the altar of Jean Goujon for the Chateau chapel of the Constable Anne de Montmorency at Ecouen. It w was transferred by the Duke d'Aumale to that at Chantilly, a and we have reproduced it in Fig. 187 [1128], and have previously spoken of it.[1229]

Note 1128. From Baltard. Paris et ses monuments. Paris. 1803.

Note 1129. See Arts. 140 and 185.

If we give the illustration of this beautiful art work just in this place, this occurs less on account of its form as an altar, than on account of the particular step in the development of the style, that we observe in it. It is one of the most shining examples of the mature style of the high Renais-

Renaissance, of that moment of the highest bloom, that lasted but too brief a time, yet found no opportunity to manifest i itself in the general composition of any church or even of an entire chapel.

It is therefore of greatest importance to exhibit it as evidence, that the contemporary step of development of French Renaissance architecture, at least in the hands of Jean Goujon, permitted giving to its church compositions a degree of artistic perfection of form never attained afterwards, and e even in Italy is to be found only in Bramante's time on a small number of scattered works, often only executed in parts.

In reference to the purity and classical treatment of the forms of the columnar orders and of the perfected carefully acute and still not hard technics and modelling of the ornaments of the great framework, this alter takes a place in the French Renaissance similar to Bramante's enclusure of the Santa Casa at Loreto in Italy, the loggias of Raphael, and the decoration of the choir of S. Maria del Popolo in Rome.

To extend this impression at least slightly -- to complete it would be to say too much -- must one think of some other decorative works, such as the panels of Jean Goujon in the s same Chateau chapel at Ecouen, or of some of the portal in Troyes, which originated under the influence of Domenico Fiorentino (del Barbiere). See Art. 658.

3. Style Tendency of De L'Orme.

Here must be considered two works never executed. In De L' Orme's design for the entire ground plan of the Tuileries (F (Fig. 228) are given two great chapels and a rich portico. They are treated by niches and coupled columns and form pavilions on the city side. On the facade along the Seine and adjoining the angle pavilion are also given two rooms, that seem to be chapels, but still must have had a different purpose. They all exhibit a treatment carried out in the high Renaissance.

Whether anything is true in the statement, that the chapel of the Chateau at S. Germain-en-Laye was rebuilt after the d drawing of Serlio,[1130] I am unable to say.

Note 1130. See Chronique des Arts. No. 20. Paris. 1884.

e. Internal Architecture in the time of Henry IV and of Louis XIII.

727. Examples.

The partially five-aisled plan of Notre Dame in Havre has already been mentioned.[1131] Besides the churches described under domical buildings may be mentioned here the following structures.

Note 1131. See Art. 714.

The rather large second chateau chapel of Fontainebleau, (Chapelle de la Trinite), begun by Henry IV in 1608 but only completed in 1638, whose decoration almost exhibits rather the character of the age of Louis XIII.

The Church of L'Oratoire in Paris, that was erected in 1621-1630 by Jacques Lemercier; the later facade of 1745 was by Pierre Cague. It is single-aisled with arches as side chapels, above each of whilh lies a balcony. A colossal order of Corinthian pilasters separates the different bays. The transverse aisle lies at about the middle of the longitudinal axis.[1132]

Note 1132. Guilhermy, M. F. de. Itineraire. p. 220.

The interior of the Church of S. Marie in Paris, apparently the first work of the famous Francois Mansard, is strikingly better than the exterior.[1133]

Note 1133. See Fig. 62; Arts. 80, 327.

The pier and arch system for S. Peter at Rome is carried a around the circular interior of the dome. From arches on the axes open into transverse oval chapels. The dome with its d drum is in pleasing proportions to the colossal order of pilasters, which supports it. The light comes through windows above the imposts of the arches, between the piers, and through the lanterns of the dome and of the chapels. The details of the cartouches and the angel heads have the heavy character of Louis XIII, the foliage of the capitals appears as if cut out of flat leather, on the garlands being stiff like tin.

In the interior of the Jesuit Church of S. Paul et S. Louis in Paris, whose facade was fully described (see Art. 693), a all parts of the interior are in good proportion to each other. The impression of the chapel is indeed slender but not narrow. In spite of its five bays the nave seems short, since these have only the small width of the square chapels. T The vault has a good effect, since cross vaults were chosen

instead of a tunnel vault with intersecting side vaults. Only the transverse arches are in relief, and the cross vaults have angular groins. The treatment of the dome piers is good, and is after the model of the side domes of Bramante in S. P Peter. The Corinthian pilasters are not fluted.

We mention here already the Church of S. Roch in Paris, although it was only commenced by Jacques Lemercier a few years later than S. Sulpice, i.e., in 1658, because its details are better. The choir and a part of the nave were executed by him.

It is three-aisled and shows good proportions of the interior. Over the crossing rises a dome of moderate height. The choir aisle, the oval chapel of S. Maria with its smaller rear chapel afford some good views. The tunnel vaults of the three aisles over the entablature of the arches, especially in the middle aisle, are as always, unpleasantly interrupted by the lunettes of the round headed windows. The Doric pilaster orders of the arcade still have good details, almost as if they were from the time of the high Renaissance.

f. Internal Architecture from the time of Louis XIV.

728. S. Sulpice in Paris.

As Henri Martin says with justice, the Church of S. Sulpice in Paris is the only important monument of the period. It d deserves that we devotemore time to it, because it affords o opportunity for calling attention to the varied character of the contemporary style tendency.

S. Sulpice is in reality a cathedral in the style of Louis XIV, as S. Eustache is in that of Francis I.

S. Sulpice [1134] in Paris was erected by private funds, that were gradually gathered by the priests of the congregation by means of collections. Already in 1615 Christophe Gamard proposed plans for an enlargement of the old church. But first on Feb. 20, 1646, the corner stone of the choir of the new church was laid by Anne of Austria according to the preceding design. [1135]

Note 1134. Tallandier, A. in Archives de l'Art Francais. Vol. 6. p. 99. 1858-1860.

Note 1135. Lance in his Dictionnaire gives under different Arts. the following somewhat differing statements; Gamard was employed in 1615 to make the plans for S. Sulpice in Paris.--

A new project was resumed from Lerch in 1694; yet Gabriel was [illegible] [illegible] [illegible]

A new project was required from Leroi in 1636; yet Gamard was recalled and in 1643 laid the foundations of the choir of the new church. (lance. Vol. 2. p. 66). He was soon replaced by Levau, so that the latter is likewise mentioned as the first architect of S. Sulpice; he laid the foundations and built t the chapel of S. Maria. -- Daniel Gittard continued the work. In another place Lance writes:-- the building was again commenced in 1670 by Gittard. He apparently until 1675 built the choir with its aisle, the left transept and its facade; he seems to have completed the chapel of S. Maria, but its decoration dates only from Servadony. The building then was again left until Oppenordt took it up again in 1718.

Louis Leveau and then in 1660 Daniel Gittard succeeded him. The latter finished the choir and its aisle, together with t the greater part of the left transept with its facade.

On account of the lack of funds, the building rested from 1678 to 1718. Gittard's eldest son must have furnished the design for the right transept. Oppenordt and Servandony continued the building later.

According to Lance, Oppenordt built externally the upper o order of the northern transept, whose facade must be somewhat better than that of the right one.

At bottom it exhibits the style of Perrault or the palace style of Versailles, that is here applied to a church. The interior increases in its grand impression, if one has the courage to remain for a long time in these cold halls. They present nothing for the heart and the mind.

The church is three-aisled with chapels, that with the side aisles are extended around the choir and have a chapel of S. Maria in the middle. The impression of the middle aisle is broad and spacious, the effect of the actual dimensions is h however falsified by the scale of the members.

Likewise the impression of the side aisles is grand and dignified, but at the same time is cold and poor. Although nearly as high as in S. Eustache, they appear lower and wider. The church seems larger, if one enters by the doorway to the choir aisle, and views the interior of the middle aisle of t the church between its piers.

Foliage only occurs on the capitals, on the consoles of the

keystones and on the modillions of the cornice. On the vaults of the transverse aisle are more or less the ornaments of the Louis XIV style, that are presumably employed on ecclesiastical motives. Over the crossing is a pendentive dome, whose decoration is wretched and inert. Above the crown of each of the four arches is a circular medallion frame. Over this a kind of flat domecis isolated by a festooned frame moulding, with four great festoons above the medallions and four smaller ones corresponding to the spandrels. On each of the latter is placed a sort of candelabra motive, and the low dome is covered by stone like a sunflower.

The windows have white glass. In the apse appear yellow b borders around grisaille paintings on a yellow ground. The abundant light permits the forms to appear only poorer and colder.

The internal decoration of the chapel de la Vierge, executed later by Servandony, is mentioned as follows.

The tunnel vault of S. Sulpice is elevated by an attic above the entablature of the colossal order. Furthermore the transverse arches are ellipses, whose major axis is vertical, so that the cornice lies at about the midheight of the church. Above each arch a lunette intersects the tunnel vault above an enormous window in the side arch. The entire esthetic character of the unity of a tunnel vault is thereby destroyed as in S. Peter, without imparting to it the character of the cross vault.

Instead of the flying buttresses long ascending walls of d double curvature are arranged externally. They commence as pedestals above the cornice of the chapels and have in depth the form of a concave quadrant, which terminates below on a second pedestal above the walls of the side aisles. Thence they rise over the roofs of the side aisles like a long apophyge of convex curvature and stop beneath the cornice of the middle aisle.

729. Defects in Construction.

The interior has the height of a cathedral church, like S. Eustache, but it appears lower in effect.

The mistake was made in placing motives conceived for great axes on small ones of about 26.3 ft., and in using forms for

small axes too greatly magnified.

The side aisles may be 24.6 ft., and the middle aisle 45.9 ft. in the clear.

There are five arches in the nave, the first of which corresponds to the organ gallery. The choir has two, the apse three arches.

The arches of the nave and the colossal vacant windows in the vaults, that in such poor form are nearly as large as the arches, allow everything to appear small.

The motive of the treatment of the vault would be permissible for a small church. By its use at the great scale of S. Sulpice, its effect is entirely bald and cold. It is not at all animated by the numerous joints of the small stones, as in Gothic compartments, for these are constructed of large a ashlars. The only subdivision in this smooth and desert domain of stereotomy consists of a flat transverse arch rising from a pedestal above a pier. These are connected together by an equally broad band at the crown. Tasteless moulded frames between five moulded circular panels on each transverse arch and in the middle of the bays allow these flat band divisions to appear only poorer.

730. Other Examples.

These church buildings from the time of Louis XIV, which exhibits the most careful treatment, must be the palace chapel at Versailles. It forms a small church, surrounded by a gallery as an upper side aisle. The interior is worthy of the previously described exterior. (See Art. 701).

In this structure begun in 1699 by J. Hardouin Mansard and completed in 1610 by Robert de Cotte, the strength of the square piers of the lower arches very distantly recalls that of the piers of Bramante in S. Lorenz in Damaso in Rome. Above rises a splendid fluted series of columns of the Corinthian order with balustrades of marble and bronze, that are connected at the angles and at the beginning of the apse with beautiful pilaster piers. They support a tunnel vault, which by the side compartments almost becomes a kind of cross vault. To this happy change contributes the rich harmony of colors of the various tones of golden brown in the paintings on the vaults, as well as the high and low reliefs of the good figures.

Through the rich yellow glass of the round-arched windows and the lunettes of the middle aisle, there streams in a golden light, that warms the color of the splendid white limestone.

In Fig. 171, that represents the exterior, the lower windows correspond to the arches of the side aisle and the slender r round-arched windows to the colonnade of the galleries. These here form the best story, at the end of which the king sat opposite the apse, if he entered from the splendid hall of t the second story before the chapel. The chapel of the Bourbon Palace at Caserta is almost an exact copy of the Chapel at Versailles.

Our Fig. 188 [1136] exhibits the longitudinal section of the Church of the Hotel des Invalides and Fig. 218 its plan. It is simple, but still has something grand by the extent of the hall, treated as a single room. It was begun in 1671 after the plans of Liberal Bruand. [1137] It consists of nine doubled arches between high Corinthian pilasters. Below are round a and above are oval arches, that however do not have a too depressed effect. These correspond both above and below to transverse tunnel vaults in the bays of the side aisles. The effect of the wide tunnel vault is here not so strongly influenced by the lunettes as in other churches, for example, S. Sulpice and S. Roch, since here the groins of the high lunettes have nearly the effect of groin vaults.

Note 1136. From Blondel, J. F. Architecture Francaise. etc. Vol. 1. Pl. 71).

Note 1137. See Art. 480.

The bold architraves of the clearstory windows, the transverse arches and the longitudinal ribs at the crown of the vault form a sufficiently connected framework of members to produce a less unsatisfactory effect than usual in such churches.

For the internal effect of this church, the domed structure erected at its end scarcely comes into consideration at all.

The facade of the Church of Hotel des Invalides externally differs from the other gabled buildings at the middles of the sides of the court only in that there are Ionic columns below with ram's horns instead of volutes, and above are coupled C Corinthian columns, forming three bays placed before the piers of the arches and supporting the gable.

4. Interior Architecture in the time of Louis XV.

The individualist tendency of the age of Louis XV was crystallizing out quite far emerging a truly religious feeling in [illegible]

[illegible] by architectural domain somewhat more life or at least movement in the form, or a somewhat freer consciousness of the orderly serenity. There is something of the effect of the free connection, which appeared after the death of Louis XIV, but without expressed insert in the measured elements of classic architecture, of which we have already spoken. (See Arts. 334-342).

231. Gabinettes of Nancy and of Lunéville.

The interior effect of the Gabinetts of Nancy, created by Lefranc -- according to some the plans were by G. Héraucourt [illegible] -- [illegible] is a [illegible] is to the grand frieze. The three arches of the middle state [illegible] though the aisles are shorter and have but three arches. "[illegible] crossing is nearly a bare Bohemian (segmental) vault."

[illegible] round arches. The transverses and side arches begin above pedestals, so that in the lunettes are placed large and broad [illegible]-arched windows of good design.

Entirely different from the preceding auditorea is composition as the interior of the main [illegible] Théâtre of S. Jean-en-Lunéville. It has three aisles of almost equal height. Tall and strongly swelled Corinthian columns receive directly on [illegible] carries the four transverse arches, that [illegible] in 1760-1765.

[illegible]

[illegible] the ladies of Versailles Théâtre It was erected as an addition to the side aisles of the Church S. Jean-en-Grève. It [illegible] is surrounded by raised side aisles like [illegible]

g. Internal Architecture in the time of Louis XV.

The intellectual tendency of the age of Louis XV was anything but suited for expressing a truly religious feeling in the forms of the architecture. Yet there appears in the partly architectural domain somewhat more life or at least movement in the forms, or a somewhat freer conception of the problems prevails. There is something of the effect of the free reaction, that appeared after the death of Louis XIV, and which expressed itself in the material elements of church architecture, of which we have already spoken. (See Arts. 334-340).

731. Cathedrals of Nancy and of Luneville.

The internal effect of the Cathedral of Nancy, erected by Boffrand -- according to some the plans were by J. Hardouin Mansard and Boffrand (Art. 708), is a spacious and corresponds to the grand facade. The three arches of the middle aisle and the great transverse aisle have the effect of beautiful wide halls, grander than the interior of S. Sulpice in Paris, though the aisles are shorter and have but three arches.

Choir and transverse aisle are formed as apses. Over the crossing is merely a dark Bohemian (segmental) vault.

Corinthian pilasters with broken entablatures separate the round arches. The transverse and side arches begin above pedestals, so that in the lunettes are placed large and broad round-arched windows of good height.

Entirely different from the preceding buildings is conceived the interior of the main principal Church of S. Jacques at luneville. It has three aisles of almost equal height. Tall and strongly swelled Corinthian columns receive directly on their capitals the four transverse arches, that support the "sail" vaults. These are square in the side aisles and oblong in the middle aisle. It must have been erected by Boffrand in 1630-1745.

732. Chapels in Paris.

As an example of somewhat freer and unusual arrangement we must mention Fig. 189,[1138] the chapel de la Communion, that from the designs of Francois Blondel II was erected as an addition to the side aisles of the Church S. Jean-en-Greve. T The chapel could only be lighted by a skylight. On three sides it is surrounded by raised side aisles like galleries.

Note 1138. From Blondel, J. F. Architecture etc. Vol. 2. Pl. 230.

The chapel of S. Maria (de la Vierge) in S. Sulpice is oval, with the longer axis placed at right angles to the main axis of the church. It has its own apse half built over a trumpet vault. In the choir aisle is a flat dome with coffers.

The walls are subdivided by a quite severe Corinthian order of pilasters with marble parts in the style of the Hall des Gardes de la Reine (Hall of the Queen's guards) at Versailles. Above the entablature a high cove with transverse ribs extends to oval frames, which exhibit the character of Delafosse's tendency; the statue of the Madonna that of the Fountain de Grenelle in Paris. The capitals, entablature and ribs are gilded. The colors of the marble are gray, white and black. In the cove are grisailles with colored compositions in the dome.

The pilaster order has well dignified, but rather cold proportions. Externally the frieze of the corbelled apse is particularly dry in design.

h. Vaults.

783. Introductory.

We commenced the Section on interiors of churches with the treatment of the forms of piers and terminate it with the decoration of vaults. In a certain respect it would be logical to treat these two subjects together and to allow one to immediately follow the other. Yet this would have caused too great a disturbance in our general description, and we assume that each reader of this work is already sufficiently acquainted with the relation of the Gothic clustered pier to the ribbed vault, to not be inconvenienced by this arrangement.

With the great part played by the ribbed vault in the Gothic and the somewhat tyrannical domination exercised by the g geometric principle on a great part of Gothic treatment of forms, there evidently originated the need of giving the vaults an artistic appearance, that should not be exclusively a plain and moulded exhibition of their construction. From these feelings and views were deduced the two different results and tendencies.

First, the already described system of stone ceiling on ribs. (See Art. 457).

Second; a grouping of the ribs into star vaults, that permitted a greater development of the imagination, and allowed a richer and more graceful detailing of the ribs and keystones.

1. Vaults of the early Renaissance.

734. Ribs with Stone Ceilings.

As already stated,[1139] the interior of S. pierre at Caen presents one of the richest examples of horizontal slab ceilings supported by ribs. The choir and several bays of the G Gothic nave were covered and decorated in a similar way by H Hector Sohier.

Note 1139. See examples of different methods of construction, Arts. 458, 459.

It as if the richness of the Certosa of Pavia were applied to the decoration of ribs. The influence of upper Italy on the exterior has already been mentioned. (Art. 641). In 1576 men were killed by the falling of the pendant parts (keystones).

The vault of the Chateau chapel at Ecouen exhibits one of the most original arrangements. It may be said to be the combination of an Italian mirror vault and its lunettes with the French system of stone ceilings.

At the walls the ribs of the lunettes rise from console capitals like Corinthian. The angles are replaced by chamfers and are enlarged under the consoles by means of a little arch decorated by a shell like a spandrel at the angle.

At both sides of this chamfer rise parallel ribs, that instead of compartments have a vertical wall behind them and support a horizontal stone ceiling. These four rectangular horizontal surfaces adjoin a fifth middle panel, likewise horizontal in the longitudinal axis of the vault, which has the e effect of an Italian mirror vault. At its border the ribs of the side compartments unite in large keystones decorated by arms in free relief. Then the panel of the mirror vault, the lunettes as well as the spandrels, are ornamented by clear m motives from the arms and emblems of the Montmorencys, the sword with bands, the eagle, interlaced M, cartouches with m mottos, etc., painted directly on the vaults without plastering, so that the stonecutting and bonding of the small stones of the vault compartments remain visible.[1140] There perhaps exists in this system and in the quantity of this painted or-

quasi-silent in effect and almost filled with mystery. Imagination are the pion star vaults of the chapel in Saint-Denis in the Church near Louviers. The arrangement of the columns rise form large motives, each one of one inhabitant. Among others are found triangularly placed squares, ma-ges angles seen from the crowns of the aisle and transverse arches. Pendant keystones and stars alternate with ogives. The rios themselves have their axes richly sculptured into form, as in Marlion. On one of the squares such columns arches of the drawing.

In S. Eustache in Paris, the rios of the last chapel on the

On the vaults of the minor aisle is a horizons, rio as t the crown, that extends between the transverse arches like a ceiling. As the circuit the rios (form) and [illegible] side. Here and at the centre of the apse are arranged from and long pendant keystones, from which rise rios like a flow-er, to combine those harmoniously with those of the vault.

A similar [illegible] in the Cathedral of Amiens. The rios and of the doors in the Cathedral of Amiens. The rios and [illegible] may are also in pairs accompanied by foliage, from which to-ge appear to spring. The vaults of the middle aisle or [illegible] houses of villiers-le-bel have a good effect, a due the rios

ornamentation a very free recalling of the garlands, bands, etc. in the upper portions of the transept of the Certosa of Pavia.

Note 1140. Illustrated in Planat. Encyclopédie. Vol. 6. p 382.

735. Star Vaults.

Equally brilliant in effect and almost filled with Moorish imagination are the rich star vaults of the chapel du Saint-Esprit in the Church near Abbeville. The arrangement of the countless ribs forms large motives, that are at once intelligible. Among others are found diagonally placed squares, whose angles start from the crowns of the side and transverse arches. Pendant keystones and stars alternate with each other. The ribs themselves have their sides richly sculptured with egg-and-dart motives, but which are translated into Gothic forms, as in Gaillon. On one of the squares such ornaments cover the spandrels of the vault without injuring the clearness of the drawing.

In S. Eustache in Paris, the ribs of the last chapel on the right before the transept are charmingly detailed with little members. The side aisles have simple square cross vaults with diagonal ribs.[1141]

Note 1141. The middle aisle is 109.78 ft. high. The thickness of the vault beside the keystone is 1.35 ft.

On the vaults of the middle aisle is a horizonta, rib at t the crown, that extends between the transverse arches like a purlin. At the crossing the ribs form a rich and beautiful star. Here and at the centre of the apse are arranged rich and long pendant keystones, from which rise ribs like a flower, to combine these harmoniously with those of the vault. The crossing of the Church of S. Maclou at Pontoise also shows a very pretty and simple star vault.

A particularly beautiful subdivision and happy addition to a circular rib is exhibited by the chapels of the Assumption and of Sa Denis in the Cathedral at Senlis. The ribs not only support pendant keystones, from which rise new arches, but they are also in parts accompanied by foliage, from which they appear to spring. The vaults of the middle aisle of the Church at Villiers-le-Bel have a good effect, since the ribs

are combined into clearly understood groups. Each diagonal rib has two side ribs. The intersections of the latter form squares with the pendant keystones around a larger one at the centre. Also in the Abbey Church at Saint-Riquier the subdivision of the vaults by richly sculptured bold ribs is happy. Arms and rosettes at the intersections and pendant keystones in the side aisles complete the impression.

A beautiful vault with pendant keystones, that receive ribs, was formerly in the fountain hall of the cloister of Valmagne (languedoc), now a ruin with the vault compartments wanting. There may be further mentioned the vaults of a chapel in the Church at Bitry near Compiegne (Francis I) and at Clermont in Picardy.

A beautiful variation from this system, combined with the internal effect of the so-called Bohemian vault, is exhibited by the Church at Auxi-le-Chateau in Burgundy. A very beautiful vault is spread like a sail vault, beneath which in a happy arrangement, the ribs extend outward from the keystone as a star, all treated as ropes and forming rich knots at certain places.[1142]

Note 1142. Illustrated in Nodier & Taylor. Picardie. Vol. 3. Pl. 2. Pierre Danet must have superintended the erection in 1532.

2. Vaults of the high Renaissance and of the 17 th C Century.

736. Their Character and Examples.

Besides the examples already mentioned together with the b buildings, there are very few vaults of the high Renaissance, that deserve particular mention. Yet it is advisable to give the following examples, since they afford further information concerning the tendency in taste of the style.

The subdivision of the coffer decorations of certain transverse arches in the side aisles of S. Aignan at Chartres (1548) is taken from those of Bramante's arches under the dome of S. Peter in Rome.

In the Cathedral of Albi the ribs of the cross vaults have sections and treatment, that assimilate them to pilasters with borders, in the panels of which candelabra support the rosette that forms the decoration of the keystone. The spandrels

of the vault are decorated by scroll work, that is combined with angels. The Italian polychromy of these vaults will be mentioned later. (See the Interior Decoration of Churches. p. 645).

Also to be mentioned are two coffered tunnel vaults in the Church at Gisors, over the internal hall of the new tower and externally between the tower and the buttress of the facade. They rest on a cornice and architrave, that are corbelled out inside on masked heads, externally on consoles.

In the 18 th century are found only tunnel vaults with intersecting side vaults. Lemercier's Church in the city of Richelieu has a tunnel vault with rosettes, also indeed in coffers. The tunnel vault of Notre Dame at Versailles by J. Hardouin Mansard in 1684-1686 with its lunettes is heavily built of ashlars, as we saw in that of S. Sulpice in Paris, and as is the case for most similar ones.

787. Wooden Vaults.

The choir of the Church at Pierrefonds has a paneled wooden vault with visible tie beams and vertical posts. Only at the middle point of the apse is placed a vertical king post, on the tie beams of which is the date 1625.

Chapter 16. Dome Construction.

788. Introductory.

The greatest undertakings of church architecture in Italy are connected with dome construction. Likewise it is generally assumed, that the introduction of this form into France f forms the most important occurrence in the church architecture of this country after the discontinuance of Gothic.[1143] It therefore appears to us as indicated, to describe domical buildings together in a separate Section.

Note 1143. Leon Vaudoyer, one of the most important French architects of the 19 th century, the builder of the new Cathedral at Marseilles, writes as follows in his magnificent Study of French Architecture:-- "This was a conquest by which the architects of the 17 th century enriched French architecture, and by which they should receive honor, for the form of a dome is certainly that most appropriate for worthily characterizing the power and the grandeur of the Catholic religion; hence we do not fear to say, that the churches of the 17 th century, although designed under the influence of a taste already corrupt and on principles, that could only produce a b bastard architecture, nevertheless do not fail to present in their entirety a noble and grand appearance, as effective in exalting religious feelings as the finest Gothic churches of the preceding centuries." See Patria, La France ancienne et moderne. Vol. 2. p. 2178.

It is perfectly correct to say, that the building of actual domed churches in France first commenced under Louis XIII. All in Paris were begun between 1613 and 1680. Yet we find already in the 16 th century a number of domed structures -- although rather chapels of madium size -- that in regard to originality and by the peculiarities in design developed in them by the architects, perhaps deserve greater attention than the two famous examples of the following century, the Churches of Val-de-Grace and the Cathedral of the Invalides.

Since domical architecture in its entire appearance in France was an entirely Italian architectural style, and indeed first appeared with the high Renaissance, at first influenced by the projected, and later by the executed dome of S. Peter in Rome, the French phases of the style affected it less, and

It suffices to divide these periods between the periods 1-
20 1865 to 1903, and then from 1903 to 1945.

[illegible]

ms dessiccants.

726. First Example.

The earliest statement relating to a fossil structure in Ft-
ance must be the following, that I take from the scientific wo-
rk of Dom. Pernelaye de Solesmes. Simon Hermenfie, who was
at the same time prelate, architect, painter and sculptor, co-
[illegible]
ovad ancient of the Hanoy's Palace. It had a long and entire-
ly exhibited the Italian character and not that of the transa-
lpin period; Giovanuccio had built it in Italy.[1]

[illegible]

archaeologique de la Mayenne. 2 nd Series. Vol. 2. 1890. p.214.

1. The Chapel of la Tonnesaint in the Cathedral at Toul.

727. Description and History.

The Chapel de la Tonnesaint in the Cathedral of Toul was pre-
viously mentioned at the same time as the chapel des Évêques
[illegible]
[illegible] refer to what has already been stated on pages
[illegible]
[illegible] 145 and 180, and to bringing the for-
[illegible]

Note 1116. See Arts. 728, 729.

The compound chapel with a tomb, at the end of the aisle
[illegible]
aisle on the right of the entrance and in the vicinity of a
[illegible]
[illegible] to the cloister, is the chapel de la Tonnesaint
[illegible]
[illegible] in Cl. 1[illegible], 1[illegible] also that of the Saints Hosea
[illegible]
[illegible] Cl. 1[illegible]. [illegible] by Jean Cornel, commissa-
[illegible]
[illegible] of the body of Saint St. Leon of Toul.
[illegible]
[illegible] and cases of the Chapelle, associations are of what
[illegible]
[illegible] kind of [illegible]. In order to [illegible] to be [illegible]
[illegible] the chapel, but of [illegible].[1]

Note 1116. See Note 1114. A. Bossellinella assignedes the
northern chapel the name for the Commission des [illegible]

it suffices to divide these buildings between the periods from 1495 to 1610, and that from 1610 to 1745.

a. Domical Architecture during the first Period of the Renaissance.

739. First Example.

The earliest statement relating to a domed structure in France must be the following, that I take from the splendid work of Dom. Tremblaye en Solesmes. Simon Hayeneufre, who was at the same time priest, architect, painter and sculptor, born in Chateau-Goutier, built about 1510 in Le Mans the destroyed chapel of the bishop's Palace. It had a dome and entirely exhibited the Italian character and not that of the transition period; Hayeneufre had studied in Italy.[1144]

Note 1144. See Tremblaye, R. P. Dom. Solesmes; Les Sculptures de l'Eglise abbatiale. Solesmes. 1892. p. 122. Dom Tremblaye refers to the following works:-- Chardon. Simon Hayneufre et la Chapelle de l'Ancien eveche du Mans. Nouvelliste de la Sarthe. 1890. Feb. 7 and 8. Qerau-Lamerie. Note sur S Simon Hayeneufre in Bulletin de la Commission historique et archaeologique de la Mayenne. 2 nd Series. Vol. 2. 1890. p.314.

1. The Chapel de la Toussaint in the Cathedral at Toul.

740. Description and History.

The Chapel de la Toussaint in the Cathedral of Toul was previously mentioned at the same time as the chapel des Eveques there and cannot be considered separately from that. We therefore refer to what has already been stated on page 538 concerning Figs. 185 and 186, and add thereto the following.[1145]

Note 1145. See Arts. 723, 724.

The octagonal chapel with a dome, at the end of the side a aisle on the right of the entrance and in the vicinity of the doorway to the cloister, is the chapel de la Toussaint represented in Figs. 190, 191,[1146] also that of the Rois Mages et de la Nativite. It was founded by Jean Forget, commendatory abbot of the abbey of canons regular of S. Leon of Toul, chanter and canon of the Cathedral, appellations that he used in his will of Sept. 30, 1549, in which he arranged to be buried in the chapel, that he had built.[1147]

Note 1146. See Note 1123. M. Boeswillwald designates this southern chapel the same for the Commission des Monuments Historiques.

Note 1147. Archives Deparhmentales de Nancy. (Case G.1336). "Then the place of burial of my body, wheo it shall please God to call me from among the living, in the Church of Toul, in the middle of the place where is to be the triumphal arch of the chapel, that I have bargained to be built there. And if the chapel be constructed at that time, I wish to be buried in the crypt of that chapel." Courteous communication of M. A Abbe G. Clanche at Nancy.

One ascends to the chapel by eight steps, in order to obtain space for the chapel des Morts under it, which must have received the tomb of the founder.[1148] The interior must have been partly created at the cost of the adjoining buttress system. Externally the wall partly rests on a segmental arch turned between them (see Fig. 191), and it is further strengthened by two stone relieving buttresses.

Note 1148. Arhhur Benoit errs in his Description desquelques Monuments Funeraires d'Eveques de Toul (Toul, 1876), when he gives the arms of the founder Jean Forget as those of the school inspector Jean de Barbes.

This chapel of All Saints (not of Ursula as in Lübke) is on the whole the worthy sister building of the chapel des Eveques or S. Ursula, but is constructed with an octagonal dome of ashlars with cut extrados. In the ground story is the form more nearly square with the corners cut off. What Lübke writes of the transition to the octagon is likewise erroneous; he first begins with the entablature of the upper order, whose consoles project from the entablature of the Palladio motive, to receive the arches leading to the octagon over the niches. The shafts of the marble columns are plain, but on the contrary, the pilasters are all beautifully fluted. On account of the peculiar character and style of the Ursula chapel, we refer to the description of Figs. 185, 186. (p. 538).

The exterior is a plain ashlar structure with a sculptured belt of cavetto shape below the upper windows. The so-called Palladio motive of the latter is repeated externally, but without flutes. The octagon first begins above its impost and over the cornice to which succeed two steps, is visible the cut exterior of the low ashlar dome. At the lantern are the imposts of the arcade windows and further the cornice of the

only relief members, that occur here.

When I visited this chapel in 1895 for the second time, it was in a dangerous condition and was shored for a strengthening by H. Paul Boeswillwald, that unfortunately was not commenced.

2. Chateau Chapel at Anet.

741. The Interior.

Philibert De L'Orme himself states,[1149] that the chapel of the Chateau at Anet was by him. Even if small, it is one of the most interesting domed Renaissance designs in France. The composition becomes sufficiently intelligible by Figs. 192 and 193.[1150] The portico, whose plan is almost identical with that of the Temple, which De L'Orme had erected in the park of Villers-cotterets (Fig. 195), lay in the same vertical plane as the right wing of the court, that almost entirely c concealed the chapel. The small gallery over it formed a portion of the upper passage.[1151]

Note 1149. See his Architecture etc. Book IV, Chap.11,p.112.

Note 1150. From Du Cerceau, J. Les Plusexcellent Batiments etc. Vol. 2.

Note 1151. Since removal of this wing, the chapel has received a new facade by the architect Caristie.

The date of 1547 on a cartouche in the frame of one of the twelve figures of the Apostles, which Leonard Limousin[1152] painted in enamels for this chapel, must designate the time of the completion of the decoration.

Note 1152. Now in Museum Carnavalet in Paris.

This circular chapel is extended into a Greek cross by four short arms. By the arrangement of oblique surfaces on the p piers of the dome and their treatment with fluted pilasters and niches, it belongs to the group of those freely reduced variations, which were inspired by the design of Bramante for the Church of S. Peter in Rome. One recalls the Church of S. Eligio degli Orefici in Rome built by Raphael, and the chapel of Palace di San Biagio by Bramante.

The height to the springing of the dome appears to equal t the diameter of the interior. The proportions are good, without being especially entrancing. Since all four arches of t the dome follow the curvature of the form of the plan, their

warped line is less repugnant than in the Pantheon at Rome, where the occur on the apse alone.

The formerly executed rich internal ornamentation remains in its chief architectural parts and is worthy of mention. The spirally arranged coffers of the dome are repeated as a projection in the design of the pavement, executed in white and black marble slabs, with some colored ones at the middle.[1153] On the pilaster capitals occur two rows of those water leaves without volutes, which are frequently found in Anet. The bases are Ionic without the lower torus.

Note 1153. De L'Orme speaks of this arrangement in his Architecture etc. Book IV. Chap. 11. p. 112.

In the frames enclosing the window-like niches, that replace the spandrels, are painted the four evangelists; the cornice above these enclosures is formed by retaining the members below the geison of the impost cornice of the dome.

The angels in relief in the spandrels of the arches were e evidently designed by Jean Goujon, and if not all, at least a part of them were likewise executed by him. One also observes here, what is often the case with Jean Goujon, that some of his figures and their costumes are entirely in the character of the later Empire style.

Quite bizarre, capricious and illogical is the treatment of the ends of the arms of the cross. The entablature of the p pilaster order is plainly intersected by the jamb of the round-arched window, and the intrados of the round arch continues this intersection surface of the jamb. The architrave alone is profiled in the jamb. This architrave is supported by the remains of a window jamb and lintel, that must have been left on the pier by the intersection surface of the jamb. The treatment of the window pier by the remains of this frame has a very singular effect, and is strange and unsatisfactory. One must think of a singular poverty of ideas, if he must not assume bizarre caprice.[1154]

Note 1154. I have met with only two examples of this remnant of an intersected frame as a member of a pier; on the arch piers of the Madonna del Calcinajo of Francesco di Giorgio near Cortona, and on the piers of the loggia of Villa alle V Volte of Sigismundo Chigi near Siena.(1505) See Architektur

der Renaissance in Toscana. General Chapter. Villas. Pl. 9. Munich. 1884-1900.

742. The Exterior.

Likewise on the exterior the remains of the window jambs w with high ears above and below, with a part of the plain intersected window lintel, form the members of the window mullion. The treatment of the window jamb is still more peculiar. At a third of the thickness of the wall a second window is intersected in the same manner, inserted, and by these remains is narrowed by about the width of the frame, the jamb and what remains above and below of the lintel and sill. Likewise the profile of the two sills recessed above each other recurved like an inverted underside of a geison with an upturned water drip, behind which occurs a groove. The four steps rising e externally on the vaulting of the dome to the lantern appear to have the old steps. They have sharp angles without moulding, that Du Cerceau and Pfnor give. The cut extradoses of the voussoirs form the external line of the dome. The execution of the stonecutting is so accurate, that even without a any protecting dome, no injury at all seems to have occurred.

The lantern is striking by its height and width in proportion to the whole. Its gallery of coupled Corinthian columns, that support eight arches, is rather pretty. The balustrade above their entablature scarcely allows its calotte to appear. Their Corinthian capitals frequently recall those of De L'Orme at the Tuileries. The leaf points on the bell appear to be supported by a lower plain leaf, from which rise the notches. They also have some relationship to those on the portal of Anet, now in the Ecole des Beaux Arts in Paris.

The slender plain stone pyramids of the low towers, that now appear bare, may have been formerly visible only sidewise and from the rear in connection with the roof and chimneys of the wing. Like those in Fig. 206, they must be tokens of the feudal rights of the master of the chateau.

3. Other Domed Buildings.

743. Notre Dame des Ardilliers at Saumur.

An interesting domed structure for which I long possessed no information better than the engraving of the architect Jean Marot, is the Church of Notre Dame des Ardilliers at

Note 1125. *From Norot, Jean etc. Vol. 1. p. 20.*

16 th and 17 th centuries. I first found more exact statements in Bezze, L. Zeitse zur Kelts Bau erklärung. s. 84, 86, 118. Baumur. 1888.

Note 1127. - - - *"at Villers-Cotterets, where I built a Tem-*

Note 1128. *Bezz in Ce Cassary Kiss, is was in very bad condition.*

Note 1129. *Bezz in Ce Cassary Kiss, is was restorance in fig. 190.*

Saumur. (Fig. 194[1155]). Were this church in Italy, it would be placed between 1505 and 1520 on account of its severe treatment. That of the square ground story with the gable in t the middle, the strong corners crowned by obelisks, directly recalls the ground story of S. Maria di Loreto in the Place Trajana in Rome, that Antonio da Sangallo the younger began in 1506.[1156]

Note 1155. From Marot, Jean etc. Vol. 1. p. 20.

Note 1156. Joanne, A. Petite Dictionnaire Geographique de la France. (Paris, 1880) mentions it with the dates of the 16 th and 17 th centuries. I first found more exact statements in Desme, L. Notice sur Notre Dame des Ardilliers. p. 68, 69, 113. Saumur. 1883.

So far as Marot's engraving permits a decision, it may be placed in the classical period of Louis XIII and of Louis XIV. Only at my visit in the year 1900 could I determine, that it was begun in 1654 and completed in 1695. Instead of passing into an octagon like the church mentioned in Rome, the upper story is here circular. Marot, perhaps the creator of the building, has evidently engraved the original design, which exhibits better proportions. The ground story substantially corresponds to our Fig. and to the time of 1654. The building was then discontinued until Louis XIV completed it in 1695. The attic was omitted, the drum and its windows made more slender and subdivided by eight buttresses of rectangular section with coupled pilasters on the facade. Plan and section of the church are given in Figs. 196, 200.

744. Chapel in the park at Villers-Cotterets.

A handsome original small domed design was the Temple,[1157] that De L'Orme, according to his own statement, built in the park of the Chateau of Villers6Cotterets for Henry II, and t that now exists no longer. Du Cerceau did not represent it in the Plus Excellents Batiments de France, but on the other hand among his original drawings for this work in London, fortunately were found the two careful drawings of it, that we reproduce in Fig. 195.[1158] Even in Du Cerceau's time, it was in very bad condition.[1159]

Note 1157. - - - "at Villers-Cotterets, where I built a Temple in the park, in such esteem, that the pen of good judgem-

Note 1158. From the original drawings of Du Gerceau in the [illegible] *Lessons in Design. Part. Book. Vol. 1. 1a.*

Note 1159. Du Gerceau writes: -- "on the right hand is a c [illegible] *Inventeur Bastiments etc. Vol. 2. p. 4.*

Note 1160. See Du Cerceau's Inventeur. Book 4. Chap. 14. p. 144 a, and Book VII. Chap. 13. p. 218 b.

Note 1161. From Motet, 1. Vol. 1. p. 20.

judgement knew how to judge well - - - ". See the Memoir of De L'Orme in Berty, A. Les grandes Architectes Francais etc.

Note 1158. From the original drawings of Du Cerceau in the British Museum in London. Print Room. Vol. 9". p. 74.

Note 1159. Du Cerceau writes:-- "on the right hand is a c chapel of good design, before which is a portico with columns, with a ceiling going to ruin for lack of care." See Les Plus Excellents Bastiments etc. Vol. 2. p. 4.

If one comes from the Chateau, the chapel of De L'Orme was on the right on the middle alley, arranged just at the first crossway, as may be seen from the original drawing of Du Cerceau in the British Museum.

It is interesting here to see how De L'Orme treated an antique portico, and what proportions he gave to the beautiful gable, for which he carefully prepared by the stepped structure. Its plan is almost identical with that on his Chateau chapel at Anet. (Fig. 192). As for his so-called French order, the shafts have bands as drums, to conceal the joints.[1160] From the portico one directly entered the circular domed interior, that was extended on three sides by low chapels.

Note 1160. See De L'Orme's Architecture. Book V. Chap. 24. p. 156 v, and Book VII. Chap. 18. p. 218 v.

745. The Interior of Notre Dame des Ardilliers.

Together with Fig. 194, we have described the exterior of the Church of Notre Dame des Ardilliers at Saumur. We now g give in Fig. 196[1161] the section of the same. The interior also shows here a strikingly severe subdivision in the sense of the good classical tendency of about 1500 to 1520. We there find reminiscences, which indicate the group of masters, that stood under the influence of the designs for S. Peter. It would be difficult to not also find a certain similarity to Primaticcio's domed structure for the Mausoleum of the Valois at S. Denis, whose section is shown by Fig. 197, and whose close connection with the design for the Church of S. Peter has already been emphasized.[1162]

Note 1161. From Marot, J. Vol. 1. p. 20.

Note 1162. See Arts. 50, 51. Also Figs. 21, 106, 208.

In consequence of the omission of the attic, the entablature of the drum vanished. Over a pilaster extend archivolts,

that support a cornice which is concentric with the round-arched windows. Thereby the internal line of the dome became higher. The details are not very fine and exhibit the character of the time of Louis XIV.

746. Dome of S. Clotilde at Andelys.

Over the crossing of the Church of S. Clotilde at Andelys of about 1550 rises a small semicircular dome above pendentives, similar to those of the Church of S. Peter, without any lighting in it, but with finely decorated band-like ribs.

4. The famous Tomb Chapel of the Valois at S. Denis. (Mausoleum des Valois or Notre Dame La Rotonde.

747. The Composition.

We have already had frequent occasion to refer to this domed structure[1163] and a close connection with S. Peter in Rome, particularly with several of the parts begun by Bramante and by Raphael, but now no longer existing,[1164] and further to emphasize the authorship of Primaticcio.[1165]

Note 1163. See Arts. 50, 51.

Note 1164. In the description by Dom. Doublet in the time of Catherine, it is said:-- "conceived on the model of the Roman Pantheon, and truly superb and magnificent, as much for the form of its structure and architecture, as for its material". The circular form and Corinthian order alone recall something of the Pantheon. (See Boislisle, A. de. La Sepulture des Valois in Memoires de la Societe de l'Histoire de Paris. Vol. 3. (1877). p. 288).

Note 1165. See Art. 167. p. 162.

It is striking how externally the projections do not correspond to stronger points of support than in the projected choir aisles of S. Peter, but are allowed by the enlarged trefoil capitals. By the form of the interior as a duodecagon, that by the projecting pairs of columns appeared to consist of alternately narrow and broad sides, Primaticcio brought the life of the "rhythmic bay" into his composition. By the rich views into the upper and lower chapels, and the excellent proportions of the orders in these and in the main interior, he lent to his creation a fancy and heightening of the grand effect, that elevated this tomb chapel into an interior of dreamy beauty, beside which neither France norItaly could place

anything. Primaticcio showed by this, that he was entirely worthy to be placed at least as the equal successor of De L'Orme at the head of the royal buildings in France (the Louvre remained under the charge of Lescot), and to occupy this elevated position until his death.

The only point in this composition, on which I can discover no certainty of the effect, is the question, how the projecting pairs of columns in two stories supported the circular dome. In the engravings are indicated no terminating caps nor rib-like continuations of these ascending lines, and just as little does the dome rise from the front plane of the coupled columns, and the intersecting vaults of the lunettes do not end on them. It may be noted otherwise, that in the engraving of Marot, Fig. 194, and that of Giffart, Fig. 210, the treatment is different between the pairs of columns. That of Giffart appears the better.

Likewise different representations of the building were already given,[1166] to which we now add the section in Fig. 197.[1167]

The general arrangement is therefore sufficiently intelligible and is sufficient to attract the attention to a series of other points.

Note 1166. See the exterior in Fig. 21; the upper plan and the section of the side chapels, Figs. 44, 45; the lower plan, Fig. 106; the interior with the tomb of Henry II is found in Fig. 213.

Note 1167. From Marot, Jean. Oeuvre. Vol. 1. p. 105.

Of all domed buildings in both Italy and north of the Alps, there must have been none, which like this in certain parts was so strongly related to the designs of Bramante and of Raphael for S. Peter in Rome. Particularly in the treatment of the two stories of side chapels and of their connection with the middle interior, which is excellent, and directly recalls the choir aisles of S. peter and the apses.

Likewise on the exterior has Primaticcio carried out the a animated alternation and heightening, contained in the "Rhythmic bay", even in a twofold way; first, when he created an a alternation between the narrow projecting and the wider recessed bays, and second, in the latter again by the wider middle intercolumniation with the arched windows and the narrower with

niches, he established another form of the rhythmic bay.

748. Error of Palustre.

In the existence of this projecting narrower bay and its s subdivision, both in Lescot's court of the Louvre and on the exterior of the Mausoleum fes Valois, Palustre believed he r recognized a sufficient ground inthe agreement of style for making Lescot also the author of the Mausoleum des Valois. The possibility of only here meeting with such an idea is only explained by the fact, that men are still entirely blind in the history of art with regard to the rhythmic bay. One does not conceive either the worth of its esthetic meaning or the vast importance of the architectural system, into which Bramante developed it, or the numerous applications thereof in the school of Bramante in the entire 16 th century, and in all Europe from Dresden to Tomar in Portugal, and from England to Venice. For its importance in France we refer to the Chapter devoted especially to the rhythmic bay.[1168]

Note 1168. See Chapter 9. Arts. 518 to 538.

As evidence that the form of the rhythmic bay believed by Palustre to be characteristic of Pierre Lescot was a common possession of the school of Bramante, may be mentioned two w works in Italy preceding the Mausoleum des Valois by only about a year. In the Church at Fratta Umbertide in Umbria (1559-1655), a work of Bino Sozzi and Lapparelli, the treatment of the circular interior recalls that of the Mausoleum in S. Denis, commenced soon afterwards. It has two stories, each subdivided eight times by the rhythmic bay. Likewise in the circular court of the famous Palace Caprarola, begun in the same year, Vignola has employed this bay.

749. Details and Interior Decoration.

According to the description of Felibien[1169] in 1621, who therein agrees with the drawings of Jean Marot (Figs. 21, 45), there was externally a Doric and above this an Ionic order, each with 20 columns, without the numerous pilasters. In the interior Corinthian below and Composite columns above. Between the former were niches for lifesize statues. Each chapel had its altar opposite the entrance archway. Consequently t the second of the two descriptions given by Boislisle is the correct one.[1170]

Note 1169. Histoire de l'Abbaye de Saint-Denis. p. 565 et seq. in Boislisle, A. de p. 286.

Note 1170. In the description given by Boislisle on p.269, indeed according to that of March 14, 1582, he says:-- "The exterior of the monument comprises a great number of columns of the Corinthian order; the interior is faced with marble a and is of the Composite order.

In reference to the letting of the work at the cheapest agreed price on March 14, 1582, the contract K 102, No. 2 [21] in the Archives Nationales in Paris, as Boislisle writes, gives the smallest details relating to the construction of the monument. [1171]

Note 1171. See Boislisle, A. de. p. 268, No. 3.

As an addition to what has already been said concerning the properly architectural effect of the interior, it must be remembered, that the latter was apparently entirely executed in colored marble, the cost of its completion being estimated even in 1582 by superintendent A. Nicolay at 60,000 to 80,000 crowns. This comes from some statements in the inventory of the comptroller Mederic de Denon made in Sept. 1572. Also m marble groups, such as the Ascension of Christ, contributed to the effect.

In this inventory were mentioned:-- 22 columns of black marble of Dinan, 8 ft. less 2 ins. long and 18 ins. diameter(p. 151); one figure of the risen Christ of white marble, 7 ft. 2 ins. high, 3 ft. wide, and two Jews [1172] of the same height beside it. 12 pieces of red marble, "in the form of half niches (24 ft. high); the evangelist roughed out in gray marble; columns of white or gray marble, with their bases of black m marble,"; 50 pilaster bases of white or gray marble.

Note 1172. Courajod, L. Deux Epaves de la Chapelle funeraire des Valois, etc. "Two fhagments of the sepulchral Chapel of the Valous at S. Denis, today in the Louvre," in Memoires de la Societe Nationale des Antiquaires de France. Vol. 38. (1878). He has shown them to be Roman guards of the Tomb of Christ.

According to the inventory of 1572, there were already set in the erection of the Church; "a base of a great column, 9

bases of great pilasters of gray and mixed stone, 7 pieces of black marble cut with angles to serve in the first cornice of the circumference of the aisle within the work, four pieces of torus of gray marble -- above the 4 first courses' the bases of the altars of the little chapels between the columns; same in each of the six chapels. Already injuries caused by rain and storms had compelled the contractor to remove several pieces of the courses, and to place them in the chapel of the treasury".

The Mausoleum was torn down in 1719 at the order of the Regent.[1173]

Note 1173. Of the columns of the former Mausoleum des Valois, a number are still in the Park Monceaux at Paris, placed as artificial ruins of a colonnade at the end of a pool, indeed 33 with entablature, 2 merely with capitals, 7 fragments of shafts with bases, one horizontal shaft with capital, being altogether 43. The capitals are of the Corinthian order, very well designed with olive leaves, and much finer than those of Pierre Lescot in the court of the Louvre, with very freely wrought volute stems. Alexander Lenoir, in Musee des Monuments Francais, Vol. 2, p. 31, makes the following statement c concerning them:-- "There may be seen at Monceaux a circus b built in form of a ruin with Corinthian columns, and a circular temple composed of the columns of black marble brought f from the Chapel des Valois". (See Boislisle, A. de. p. 290).

750. Historical.

A. de Boislisle[1174] was one of the first, who studied the history of the erection of the Tomb of Henry II and of the Tomb Chapel of the Valois. In his opinion the works on Notre Dame La Rotonde were only commenced after the death of Primaticcio, after the appointment of Jean Bullant[1175] with 600 livres as annual salary. Thibaud Metzeau, Claude Guerin, Charles Bullant, Jerome Claudebin and Jacques Champion were the contractors.

Note 1174. See La Sepulture des Valois in Memoires de la Societe de l'Histoire de Paris. Vol. 3. p. 242-292. Paris.1897.

Note 1175. Boislisle (p. 249) queries, whether Bullant had really fallen out of favor in 1560; might he not have retained

the office of comptroller, which he still had in 1572, and h have exercised this together with and alternately with Francois Sannat?.

This opinion may be correct, though it rather surprised me at first. It is indeed based on the one hand upon the slow progress of the works, that appears from the inventory of 1572,[1176] but further on the fact, that in the accounts of the first seven or eight years scarcely is mention made excepting of the Tomb.[1177] Constantly was the blame placed on Bullant[1178] for a foundation, that was either insufficient, or frequently required repairs in consequence of the neglected condition of the unfinished building.

Note 1176. See Art. 749.

Note 1177. Boislisle appears inclined to conclude from this, that the domed shructure was only decided on in the last period of the life of Primaticcio. He writes on p. 246:-- "To attribute it to Primaticcio appears more satisfactory, although proofs are wanting, but it is very admissible, that the great Italian artist may have received the order to prepare the plans of an entire edifice in the last period of his life, after the nearly finished completion of the cenotaph itself, that is exclusively mentioned in the seven or eight first annual accounts." We shall soon give the reasons why we cannot adopt this view.

Note 1178. Scarcely was the building above the ground, when it was necessary to undertake works on the foundations between 1572 and 1582. See the same, p. 252. The condition of t the "excavation under the said aisle of the said mausoleum a and under the said chapels destined for placing coffins and biers", was described on Nov. 10, 1580; several vaults have no back-filling. The same, p. 256.

Whether this can be decided with entire certainty, I do not venture to say, since in the designations of the royal accounts, one does not know in all cases, whether a payment was made for the tomb or for the tomb chapel. The designations only rarely differ from each other. Since the tomb was completed in 1570, one should at least believe, that later payments should only be designated as relating to the chapel. And

inseparable and were designed together?

Note 1179. See Les Comptes des Bâtiments du Roi. Vol. I. p. 38, 41 and 42.

6. Domical Architecture during the second Period of the Renaissance. (1610-1745).

VII. Imported Influences from the Dawn of Italy.

yet this occurs only once, as evident from the following records.

Baptiste du Cerceau was entrusted in 1582 with the "oversight of his buildings and of the tomb of the late king Henry". For the year 1585 we twice find all sorts of work under the title of "Sepulture S. Denis en France".[1179] Finally in 1587 under the same title stands:-- "Transcript of letters given at Paris, Nov. 12, 1587, by which the king has appointed Jean Nicolai superintendent of the chapel, that the king causes to be built in the Church of S. Denis for the tomb of the late king Henry". By this may be seen, that by the designations "Sepulture du feu roy Henry" and "Sepulture S. Denis" are meant the tomb and the chapel together as a whole.

Note 1179. See Les Comptes des Batiments du Roi. Vol. 1. p. 38, 41 and 42.

From the fact that still in 1587 the domed structure itself was designated as "Tomb of king Henry II", it appears to me, that another important determination results. Men had become accustomed to designate the domed building as the Tomb of Henry II, although the chapel was unfinished and the tomb was n not placed therein. Is not then this appellation a sure proof, that the tomb was previously placed in this domed building, and therefore the designation of Tomb of Henry II was applied to the domed structure, and that both were previously inseparable and were designed together?

Also all contemporary French writers thereon appear united, in that the tomb and the chapel were inseparable. In the index of the Comptes des Batiments du Roi, that marquis Leon de laborde published, this is written "Chapelle des Valois ou Sepulture de Henri II".

The evidence for the authorship of Primaticcio for the domed building itself will be found in Chapter 21 on Tombs.

6. Domical Architecture during the second Period of the Renaissance. (1610-1745).

751. Important Difference from the Domes of Italy.

We now pass to the larger and more famous domed buildings of France. Here must at once reference be made to an important difference between these and the antique Roman and Italian

prototypes. The two latter groups are actually domical vaults, and where there are two, the external shell is also built of brickwork. In France all external shells are constructed of wood and are properly only protecting roofs, that rise much higher than the internal vaulted shell. Aside from the fact, that important wooden structures were always more favored in the North than in the South, it may be that Lemercier in 1624 exerted a certain influence on the method pursued in France by the roof of his Paldilion de l'Horloge at the Louvre, to which he gave the form of a dome shaped like a cloister vault. (See Fig. 225). These may be more economical and in external appearance lead to a scarcely perceptible difference, yet the F French system in regard to pure monumental effect decidedly stands a degree lower than that Italian.

1. Approximately Central Buildings.

752. Dome of S. Marie in Paris and early Examples.

The earliest work to be mentioned here dates from the transition period between the first and second periods of the Renaissance. This is the octagonal chapel in Nancy with coupled columns at the angles in the Church of the Cordeliers. T The original drawing for the chapel is in the Musee Lorraine.

The dome of the Church of the Carmes dechauffees in Rue de Vaugiraud in Paris, built in 1613-1620, must also belong to the earliest. It receives its light through twin windows, t that lie diagonally between the roofs of the nave and transverse aisle, and received no treatment in relief.

The class of true central buildings must indeed commence with apparently the earliest work of the famous Francois Mansard. The Church of the Visitation des Filles de Sainte-Marie in Rue S. Antoine -- now a Protestant Church-- was built in 1632-1634, and was consecrated as Notre Dame des Anges. I a admit, that the grand appearance produced by it is entirely unintelligible. It appears to me like a structure of poverty, thought and forms without either grace or enjoyment.

The exterior was already given in Fig. 62, and we have before had opportunity to emphasize, how it is an expressive example of certain rationalistic tendencies of the French spirit.[1180] In the Section on trumpet vaults were described the two examples on this church. (Art. 478). We have already seen

and the illusion is much more pleasing. (Fig. 197).

Note 1180. See Arts. 88, 288, 288.

1181. Dome of the Institute de France.

In the chapel of the Sainte Trinité, rue Vaugirard, Paris, there is a vault, however, based not on arcs, but on a series of a complete ellipsoid. (Fig. 198). Here also the same dome forms a transverse vault at the back of the Saint as that place opposite the Louvre, and provides of a monument for the founder Mansart.

Note 1181. Arts. 177, 178.

1182. Dome, the first dome of masonry and a dome of elliptical form, that extremally approximates a circle. (Fig. 199). In reality it has entirely the same effect as if the true were round, since the major axis of the ellipse lies parallel to the frame, so that the dome appears more imposant, than it really is. The true rises without centrifugal thrusts on the cylinder of the elliptical substructure. Ex-

[illegible]

the piers are wider than the arches, therefore the lateral [illegible] constant.

Note 1182. Arts. 1[illegible], 1. c. [illegible]

In the [illegible] is visible in the [illegible] account the enormous above the arches of the dome in-[illegible] of its impose substructure. Four arts [illegible] account of the closed area, among which is the rear chapel with the tomb of the Cardinal Minister.

1183. [illegible]

[illegible] Assuming in Eva is Navarre. The four dome piers form a equa-[illegible] circular arcs. The arches of the dome also [illegible]

[illegible] elevation of this region indeed having from the 12 to [illegible]

Note 1183. [illegible]

vol. 44. pl. 1.

In fig. 200 [illegible] apses, also in Notre Dame des Arrilliers

that the interior is much more pleasing. (Art. 727).

Note 1180. See Arts. 89, 325, 326.

753. Dome of the Institute de France.

In the Church of the College des Quatre Nations, now Palace of the Institute, Levau had to erect a chapel of a college in 1661,[1181] which should at the same time form a decoration of the bank of the Seine at that place opposite the Louvre, and likewise be a monument for the founder Mazarin.

Note 1181. See Art. 424.

As Fig. 198[1182] shows, the drum alone is of masonry and h has an elliptical form, that externally approximates a circle. (Fig. 67). In reality it has entirely the same effect as if the drum were round, since the major axis of the ellipse lies parallel to the facade, so that the dome appears more important, than it really is. The trum rests without pendentives directly on the cylinder of the elliptical substructure. Externally the piers of the dome as well as internally are treated as rhythmic bays with a pair of Corinthian pilasters and round-arched windows. The effect is not unpleasing, although the piers are wider than the arches, therefore the latter have no truly elastic movement.

Note 1182. From Blondel, J. F. Architecture etc. Vol. 2.p.157.

In the interior the treatment is notable in that the pilasters support the entablature above the arches of the dome instead of its impost entablature. Four side rooms surround t the domed area, among which is the rear chapel with the tomb of the Cardinal Minister.

754. Other Examples.

We name here in passing, on account of its original form of ground plan, the later and now destroyed Chapel od the Dames Augustins in Rue de Navarre. The four dome piers form a square within a circular aisle. The arches of the dome also followed in plan the circular form. Our Fig. 199[1183] exhibits the elevation of this design indeed dating from the 18 th century.

Note 1183. From Daly, C. Revue Generale d'Architecture. Vol. 41. Pl. 1.

As Fig. 200[1184] shows, also in Notre Dame des Ardilliers

at Saumur, the drum of the dome rests directly on a square s substructure of the same width. The exterior and the section of this church were previously given and described in Figs. 194, 195.

Note 1184. From Marot, J. Vol. 1. Pl. 20.

Likewise the famous cathedral of the Invalids in Paris, as Fig. 201 shows,[1185] substantially consists of a circular dome on a not much wider square substructure, in which are arranged very short arms with small side chapels in the angles. In reference to Figs. 203 and 205, this creation will be mentioned in the same connection.

Note 1185. From a drawing by Delamonce, engraved in Paris in 1710.

The Church of the Assumption in Paris was erected according to the plans, that Charles Errard, the former Director of the Academie de France in Rome, sent from there in 1670, and it belonged to a convent of Augustine nuns. The dome has something of the appearance of a balloon too much inflated, that rests on an insufficiently projecting drum, and whose square substructure is likewise too small. Finally the Corinthian portico with gable, that forms the chief motive of the facade, is also too small in proportion to the entire building, for it lacks life and gradation.

755. Church of the Sorbonne.

In the year 1635, Richelieu had the building of the Sorbonne commenced by his architect Lemercier.[1186] Fig. 257 shows its location in the midst of the entire structure; in Figs. 202 and 203,[1187] we give the section of the church, and for better comparison, the longitudinal section of the Cathedral of the Invalids. We have already had frequent opportunity to mention the building.[1188] The dome rises in the middle of t the nave and over the short transverse aisle, which is visible in Fig. 202. Its diameter is scarcely greater than the clear width of the longitudinal aisle.

Note 1186. See Art. 416.

Note 1187. From Blondel. Architecture etc. Vol. 2. p. 205.

Note 1188. See p. 241, 303, 310, 318.

The treatment of the interior avoids the defects, that we

Note 1181. See the employment of lemercier in Lance, p. 52, n. 3, 1. 1. Lance. [illegible] his death. (See the employment of lemercier on the same on March 5, 1663 and not 1646, as in Lance, p. 56, Note 2.

When Val-de-Grace is mentioned in Paris, merely the Church

find in the Cathedral of the Invalids, but leaves it somewhat cold. Perhaps the effect was otherwise, when its apparently rich decoration was preserved.

Externally, as may be seen in part from Fig. 257, the clear and simple certainty of the forms deserves praise. The unbroken horizontal lines of the lower entablature, the single quiet gable over the upper order has a clear and firm effect. If one stands on the axis, then the elevation of the two orders, seen from Boulevard S. Michel, and the dome also are treated in very happy proportion to each other. The complete half d dome above the small base completes the composition happily, and the four little shrines on the square substructure of the dome connects this well with the facade.

8. Church of Val-de-Grace and the former Church of t the Minimes in Paris.

756. The Architect and his Successors.

The Church and the royal Abbey of Val-de-Grace were founded by Anne of Austria in gratitude for the birth of Louis XIV, and the latter at the age of seven years laid the corner stone in 1645. Fig. 215 exhibits the ground plan of the general design and Fig. 204 [1189] is the facade of the church.

Note 1189. From Blondel, J. Fr. Architecture Francaise. V Vol. 2, Pl. 195; Vol. 1, Pl. 7.

The church was begun in 1645 and was carried to the height of 26.3 ft. by Fr. Mansard, and to the cornice by Lemercier. [1190] P. Lemuet completed the building with the aid of Gabriel Leduc and Duval.

Note 1190. Guilhermy, M. F. de. (Itineraire Archaeologique de Paris. p. 237) says to the "main cornice", and besides the succeeding statement; "Fr. Mansard gave the plan of all the b buildings and commenced the works of the church", without determining more clearly.

Mansard seems to have had charge of the building for scarcely more than a year. [1191]

Note 1191. See the employment of Lemercier in Lance, p. 52, on Oct. 19, 1646. Lemercier appears to have held it until h his death. (See the employment of Lemuet on the same on March 5, 1685 and not 1645, as in Lance, p. 55, Note 2.

When Val-de-Grace is mentioned in Paris, merely the Church

is means, as if it were the work of Francois Mansard [illegible]

[illegible] been in our already agree, [illegible] I am not in a position to a[illegible]

[illegible] Paris. [illegible] loss as likely.

Note 1195. Henry Martin, for example, in his Histoire de France, Vol. 12, p. 414, wrote in 1858:-- "The dome of the Sorbonne is the work of Lemercier; that of the Val-de-Grace is by Gabriel Duhuc.

[illegible] owed the plan of Mansard "with a perfect devotion", and yet [illegible]

Note 1196. "Lemercier modified the plan of Mansard, added thereto the cupola of S. Sacrement, and erected the nave of the edifice as far as the cornice of the nave in 1851, when [illegible] Brest le Duc, who finished the church, constructed the portal [illegible]

Orient et Occident. p. 204. Paris. 1889.

Finally another statement must be mentioned:-- in the Archa[illegible] space with the statement, that he finished the drawings for it.[1197]

Note 1197. See Archives de l'Art Français. 2 me series. Vol. 2. p. 288.

This more relates to another church in Paris, that Guarini had erected, out which no longer exists (the Church of the [illegible] its building, when Mansard was busied.

Mansard died in 1688 at the age of 58 years, and therefore in 1667, when Val-de-Grace was commenced, he was about 21 years old. This age and the time of the Church of S. Anna the Royal of Paris, which was given in the works of Guarini after

is meant, as if it were the work of Francois Mansard [1192] -- as if the withdrawal of this master in consequence of his refusal to make the design simpler, and the continuance under other masters could have had no results. Since no one, so f far as I know, has entered further into this question, the statements concerning the participation of the different masters do not entirely agree, [1193] I am not in a position to b bring light into this important question.

Note 1192. Choisy (Histoire de l'Architecture. Paris. 1899) does so likewise.

Note 1193. Henry Martin, for example, in his Histoire de France, Vol. 12, p. 144, wrote in 1858:-- "The dome of the S Sorbonne is the work of Lemercier; that of the Val-de-Grace is by Gabriel Leduc.

On the one hand Gosset believes, that all the masters followed the plan of Mansard "with a perfect devotion", and yet on the other he speaks of changes by Lemercier. [1194]

Note 1194. "Lemercier modified the plan of Mansard, added thereto the chapel of S. Sacrement, and erected the walls of the edifice as far as the cornice of the nave in 1651, when they were interrupted by the troubles of the Fronde - - . Gabriel le Duc, who finished the church, constructed the portal and built the dome with its turrets, and the buildings surrounding the court of honor. See Gosset, Alph. Les Coupoles d' Orient et D'Occident. p. 204. Paris. 1889.

Finally another statement must be mentioned:-- in the Architettura Civile of Guarino Guarini is represented the Val-de-Grace with the statement, that he finished the drawings for it. [1195]

Note 1195. See Archives de l'Art Francois. 2 nd Series. Vol. 2. p. 288.

This must relate to another church in Paris, that Guarini had erected, but which no longer exists (the Church of the Theatines ?), See Art. 702), or to a sketch for simplifying the building, when Mansard was recalled.

Guarini died in 1683 at the age of 59 years, and therefore in 1645, when Val-de-Grace was commenced, he was about 21 years old. This age and the form of the Church of S. Anna the Royal of Paris, which was given in the works of Guarini after

his death (Turin, 1737) appear to me as hardly to be reconciled with the assumption of a design arranged by Guarini.

But since the monument has its definite peculiarities and characteristics, but further on the whole is taken as the noblest French domed building, then may one assume, that these peculiarities are to be referred to Mansard's design. But wherein was it simplified? We can give no answer to this; and so much the less, since according to the statement of Gosset, on the contrary, Lemercier added a chapel.[1196]

Note 1196. We obtained a knowledge of the work of Ruprich Robert:-- L'Eglise eh le Monastere du Val-de-Grace (1645-1665), Paris, 1875; too late to study it. Lemonnier, H. (p. 227) states, that according to the opinion of Ruprich Robert, the building chiefly shows the characteristics of Mansard and of Le Duc.

Everywhere do we meet with an intelligent and at the same time free study of the best Italian works and masters of this tendency.

757. The Exterior.

The facade must in its way be the noblest in Paris. (Fig. 204[1197]). To its effect contributes the earnest, militarily firm and yet noble architecture of the forecourt. The shaping of the two angle supports as half columns in both orders, and their projecting entablature makes a high and bold continuous line at the angles, from whose inner half column below, the f free portico projects well, while above it the entablature l lying on the wall behind rests only on flat pilasters. Pilasters and a niche likewise subdivide the recessed side wing b below; above it is connected with the upper part of the middle aisle by not too heavy consoles. The crowning main pediment cornice is unbroken.

Note 1197. Reproduced from Blondel. Vol. 2. Pl. 195.

The proportions of the two orders harmonize well with those of the drum of the dome and form a happily unified composition.

On this facade first executed by Leduc, as it appears, the relief of the columns, their swelling and proportions, the b bold and simple entablature, the carved frieze, the modillions of the cornice in their character recall something of the style of Palladio. The execution of the stonecutting is excel-

excellent. The joints of the horizontal arches in the architrave and frieze are only visible near at hand.

The Corinthian capitals below and the very beautiful Composite order above are perhaps the best in Paris. Its not overloaded and sidewise curved bolsters are not heavy. The ribs of the leaves with their narrow leaflets are uncommonly well treated. The stems of the volutes are slender and yet strong.

The angels in the upper part of the tympanum recall the time of Guido Reni, and even have something of an aimable expression, but are also as noble as the most beautiful bronze f figures of the time of Louis XIV, but are animated by a more refined feeling.

In the relief treatment of the facade with the freely projecting columnar portico and gable lies something like a recollection of the facade intended for S. Peter by Michelangelo, as it may be known from the engraving of Du Perac [1198] of 1569 among others, since also the treatment of the drum adheres to that there given by Du Perac and apparently by Michelangelo, and not to the one executed on S. Peter's.

Note 1198. See Art. 374.

In comparison with the more nearly Gothic elevations of domes with higher outlines, like those of the Cathedral at Florence, those existing on S. Peter and the Dome of the Invalids in Paris, that of Val-de-Grace has still something more of a lighter repose, of the quiet rounded covering, that is peculiar to the dome with semicircular outline, such as one may s see on some earlier domes in Rome and also on that of the Escurial.

Very happy is the effect on the high square substructure of the dome of the recession of the four angles by the width of the four side domes. Thereby are they connected with the latter, the distance of the angles from the drum becomes less a and the transition to the same is better managed. The cornice, that terminates the square substructure of the dome and the four side turrets, has an excellent effect. With a stiff echinus and high plain abacus, it has almost the profile of the Grecian Doric capitals of the Parthenon.

On the drum of the dome the regularly distributed buttresses form a circle of Corinthian piers, that are connected with the

the dome by a plain strip of wall. They indeed possess a fir-
[illegible] at S. Pierre in Caen, and at [illegible]
the Invalids in Paris, but their effect is better when on the
[illegible], since in fact the [illegible]
passes have an unfavorable effect in consequence of a lack of
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effect for the moderate diameter of the dome. The rather ri-
ch rise of the dome do not entirely correspond to the bold t
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outline of the dome something like a lack of soaring movem-
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nd consoles of the apsis, which shows the piers of the drum,
ones, are uncommonly noble in pose and character.

The unfinished transition from the drum to the dome on S.
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nches and cantilevers are here executed entirely according to
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These numerous reconstructions of S. Peter's Church are now-
ver transformed in such a manner, that the architect cannot
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into the dome behind.

The terminations like nonchalance, the frames on the winder
[illegible]
ter of completeness to the dome.

[illegible]

[illegible]
the rear gardens and courts, [illegible] since there are not as on

the drum by a plain strip of wall. They indeed possess a firmer and even heavier charcater, than those furnished with three-quarter columns of S. Peter in Rome, and of the Dome of the Invalids in Paris, but their effect is better than on the latter dome, since on that the unequal intervals of the buttresses have an unfavorable effect in consequence of a lack of the necessary rhythm. From a distance they appear like a circle of half columns. They must indeed have a rather too bold effect for the moderate diameter of the dome. The rather flat ribs of the dome do not entirely correspond to the bold t treatment of the buttresses, and there occurs thereby in the outline of the dome something like a lack of aspiring movement. The circle of balusters at the base of the lantern conceals its beginning and allows it to appear rather indistinct. It is said, that the military engineers made unfortunate chanhere during a restoration under Napoleon III. Yet they appear to already exist on the old engraving in Fig. 204.

The statues of the angels, which stand before the connecting consoles of the attic, which crown the piers of the drum, and also the atlantes bearing on their heads vessels with flames, are uncommonly noble in pose and character.

The unfinished transition from the drum to the dome on S. Peter and the treatment of the attic by means of statues, consoles and candelabras are here executed entirely according to the wooden model of Michelangelo in S. Peter. Even the window of the facade is wholly imitated from those of S. peter.

These numerous recollections of S. Peter's Church are however transformed in such a manner, that the architect cannot receive blame but praise.

It is not well, that the candelabras above the connecting consoles of the attic have no space to stand free, but press into the dome behind.

The terminations like acroterias, the flames on the window gables of the drum and on the candelabras, the crowning statues and the two rows of small dormerswindows impart a character of completeness to the dome.

758. Rear View.

Particularly beautiful is the effect of Val-de-Grace from the rear gardens and courts, since there and not as on

the facade, the gable covers the lower portion of the drum, and the rhythm of the drum does not act together with that of the facade.[1200] Finally the dome rises, accompanied by the four shrines, magnificencty from the quiet square substructure. Here the position of the nave is only indicated by massive projections, each with a round-arched window of the width of the aisle and a gable over it.

Note 1199. Permit for admission is given only from 8 - 10 A. M. by the physician-in-chief.

Note 1200. Illustrated in Dictionnaire de l'Academie des Beaux Arts, Art. Eglise, and in Gosset, A. Les Coupoles etc. p. 205.

759. The Interior.

At the entrance into the Church, as seen from the doorway, the impression of the tunnel vault and dome, that is visible to above the cap of the drum, somewhat recalls that of the Church of S. Peter. By the beautiful subdivision of the three panels of the tunnel vault the disturbing intersection of the lunettes is lessened. The execution of the stonecutting on this vault is indeed splendid, without leaving it cold.

This and the entire decoration of the church by figure reliefs must be credited to the sculptor Michel Anguier.

In the ground plan the three cross arms like apses are apparently less in depth than a semicircle. These have the effect of an oval arch, whose direction at the impost almost forms the continuation of the inclined lines of the dome piers, as in S. Lorenzo at Milan. From the rear arm of the cross one passes into the round chapel. Between the four piers of the dome and the angles of the square substructure lies in each case an oval chapel, only accessible by arches in the oblique sides of the dome piers. The square chapels of the nave lie three steps higher than the side arms and are connected together by doorways.

The internal order of coupled and fluted Corinthian pilasters is splendidly treated, more allied to the good of Bramante in S. Peter's than to the bad of Michelangelo there. Everywhere the reliefs of noble female figures in the spandrels of the arches are good in scale and not as heavy as those later placed in S. Peter.

following dates, from which it results with certainty, that in 1680 the model was ready, and that in 1682 the external decoration was entirely completed.

Incidents.

As may be seen from windows of the drum, strongly inclined inward toward the ceiling, the order of the interior drum lies much deeper than that of the exterior, just as may be seen on the dome of the Sorbonne, Fig. 202. The drum is subdivided by coupled Corinthian fluted pilasters. The sixteen intercolumniations form the windows.without any enclosure, as must be the case for the intercolumniations of the eight windows of Bramante's dome for S. peter. The light is abundant; the lantern is not visible internally; on the dome itself is no treatment in relief at all. A single painting with scenes of the sky covers the surface.

The diameter of the dome, measured from the balustrade, that extends on the cornice over the four arches of the dome, [1201] is 62.34 ft., and the height is the same, as now in the Pantheon. The dome is semicircular, and its centre lies about in the lower surface of the impost cornice. The attic is of ashlars to above the crown of the extrados of the dome; on it rests the semicircular external protecting dome, constructed of wood.

Note 1201. This dimension is according to the section in Gosset, A. Les Coupoles etc. Pl. 20.

760. The Church of the Minimes.

Of another domed building of Francois Mansard, the Church of the Minimes in Paris, unfortunately nothing more is preserved. To judge from the illustration (Fig. 250), the effect must have been very imposing. Very happy appears the treatment of the facade and its grouping with the main dome and the two smaller ones, which terminated the projecting side wings of the facade.

3. The Dome of the Invalids in Paris.

The Dome of the Invalids was erected as the last of the series of those domed churches in 1670-1692 and as the second Church of the Hotel des Invalides. [1202]

Note 1202. See Art. 306; p. 248, 429, 317. We give the f following dates, from which it results with certainty, that in 1680 the model was ready, and that in 1692 the external d decoration was entirely completed.

Invalides.

1680, Dec. 16; "To Carel, joiner, for having repaired and

changed the model of the said church, including the sculpture - - - 190 livres". (Comptes des Batiments du Roi in the reign of Louis XIV. Vol. 1. p. 1368. Paris. 1881.

1692, June 1; for parts of the scaffolds of the gilders of the dome, Jacques Chevalier, joiner, received 126 livres.

1692, March 18; "Du Verger, joiner, received 300 livres for kings modeled in woodwork for the two great vaults of the dome, a gallery, and one of the chapels of the said church". This refers to the ornaments of the vault.

1692, April 20; to the same for various models of various parts of the altar and of the lantern;" a profile and "ferce" of the calotte of the said dome, 35 livres. (Same, Vol. 3, p. 699).

1692, June 29; Jacques Lucas, plumber, received 618 livres 8 sous as the final payment of 13,618 livres 8 sous, who had cast the lead ornaments of the dome, the lantern and the sanctuary of the church.

1692, Aug. 24 to Jan. 11, 1693; Guillaume des Osiers, gilder, received 9,409 livres, 10 sous, 6 deniers, as the remainder of 39,609 livres, 10 sous, 6 deniers, which was the amount of the gilding for the dome, lantern, pyramids and ornaments of the said church. (The Same, p. 700).

761. Judgment of the French.

Since by the French, even by the very refined, this dome is often regarded as the most beautiful in Europe, it is our duty to investigate, what peculiarities may cause this opinion and how far it may be justified. We therefore commence our examination, not with the substructure, but with the dome itself.

a. The exterior of the Dome itself.

762. Prescribed Conditions.

The circumstance, that a larger church already existed on the main axis of the plan, and that the latter consisted of high and widely extended wings, rendered more difficult the problem of J. H. Mansard. He must place his new church at t the rear of the Hotel and behind the first Church, with the principal facade turned toward the rear. All this must influence the new composition. The architect however understood how to make his work prominent as the central point dominating

[illegible] others.

[illegible] Scintillating Instances.

[illegible]

each one would not be left in doubt remaining what was to be seen here. The impression of the lofty dome with the slender cross is decidedly tantalizing, strongly arresting the eye, and forms in the view of the city of Paris one of the most memorable central centres. The dome and its dome appear as the upper be-[illegible] It has been again been truly remarkable, that of all architectural forms the dome is the one, that by its characteristics as a central figure and by its mass is most suitable to form a central point, and as such to produce an architectural effect. J. H. Manard expanded it as high as possible by means of a thin wooden shell.

724. Present Character.

If one begins with the recollection of the dimensions of t the other domed buildings in Paris -- the Pantheon excepted -- and t e feeling of their average scale to the Dome of the Invalides, this is most striking by its magnitude, its height, and the slender and extended rise of its curve. It is as if an appearance of "rising mass" were spread over this dome, of w which one does not think for the others. It gives a lofty a and monumental impression. But if one considers the effect of i. water in Rome or of s. Paul in London, then is for these the impression of the majestic and monumental more mighty, in [illegible] Before the Dome of the Invalides one speaks of elegance and of [illegible] which does not occur in Rome nor on the exterior of S. Paul. One has before him indeed a very essential, and not a sufficiently encouraging work.

725. The Dome of St. Sophia.

As shown by fig. 203, 1803 the entirely isolated small, without any accompaniment of subordinate domes and towers, dominating high in the air, J. H. Manard has permitted to grow magnificently with the ribs out of the vertical tendrils of [illegible]

In some of the entire gliding of the dome, one is always inclined to count the ribs as belonging to the curve of the

all others.

763. Dominating Impression.

It must therefore without dispute be regarded as a merit, that one would not be left in doubt regarding what was to be seen here. The impression of the lofty drum with the slender dome is decidedly dominating, strongly attracts the eye, and forms in the view of the city of Paris one of the most monumental centres. The drum and its dome appear as the upper half of a church set without transition upon a square lower half. It has here again been fully demonstrated, that of all architectural forms the dome is the one, that by its characteristic as a central figure and by its mass is most suitable to form a central point, and as such to produce an architectural effect. J. H. Mansard extended it as high as possible by means of a third wooden shell.

764. Elegant Character.

If one begins with the recollection of the dimensions of t the other domed buildings in Paris -- the Pantheon excepted -- and the feeling of their average scale to the Dome of the Invalids, this is then striking by its magnitude, its height, and the slender and animated rise of its curve. It is as if an appearance of "elegance" were spread over this dome, of w which one does not think for the others. It makes a lofty a and majestic impression. But if one recollects the effect of S. Peter in Rome or of S. Paul in London, then is for these the impression of the majestic and monumental more mighty, in contrast to the elegance mentioned, more suitable to the salon. Before the Dome of the Invalids one thinks of elegance and of ornamentation, which does not occur in Rome nor on the exterior of S. Paul. One has before him indeed a very beautiful, but not a sufficiently entrancing work.

765. The Lines of the Dome.

As shown by Fig. 205, [1203] the entirely isolated shell, without any accompaniment of subordinate domes and towers, beginning high in the air, J. H. Mansard has permitted to grow magnificently with the attic out of the vertical treatment of the drum, apparently without the necessary side supports.

In spite of the entire gilding of the dome, one is always inclined to count the attic as belonging to the curve of the

shell. Thereby the latter obtains in great part its slender elliptical effect. On the contrary for myself, the long trophy ornaments between the ribs have a somewhat peculiar character for this dome, indeed in the sense of the secular and elegant, not earnest and monumental.

766. The Lantern.

Perhaps in comparison to the compact and closed mass of the dome the lantern appears rather open, and its apex shaped as a slender obelisk must be an element not entirely homogeneous with the curvature of the dome. Yet it has something characteristic, light and elegant, piquant and coquettish.

For more than forty years has the incurved cavetto at its base been unsatisfactory to me, and the corbelled and visible enlargement of the lantern is disturbed by the console gallery above this "scotia". If this cavetto be concealed by a pencil, the view at once becomes more monumental.

J. H. Mansard probably thought of the dome of Giacomo del Duca on S. Maria di Loreto in Place Trajana, or on that of C Carlo Rainaldi on S. Maria in Monti on the Place del Popolo in Rome, where consoles also support the corbelled candelabra.

It is not impossible, that perhaps this connection at the crown of the line of the dome produces something of that impression of animated elegance, which is peculiar to this dome. Instead of a covering and supporting vault, it acquires something of an inflated and easily rising balloon. Also in five or six of these interesting dome compositions in the previously mentioned studies for a treatise on architecture, Rubens has drawn a strongly incurved cavetto beneath the lantern.[1204]

Note 1204. See Art. 300; also Burckhardt, J. Erinnerungen aus Rubens. p. 35-37. Basle. 1898.

767. Irregular Elevation of the Drum.

By a closer study of the drum and the attic, it surprises us to discover, that for this circular form not all piers of the circle of windows are alike. The two lying in the four diagonals have strongly projecting buttresses, each with two coupled three-quarter columns in front, like those of S. Peter in Rome, the four intermediate piers having merely half c columns on the curvature itself. (Fig. 205). It is then seen, that these lighter piers lie instead of openings in the four

principal axes above the crowns of the dome arches, in order to relieve the latter in this manner. On the other hand, J. H. Mansard desired to give the dome four main points of support above its four main piers. Therefore Fig. 203 shows an intersected pier in the drum and a strikingly slight thickness of the mass of the walls.

Such an arrangement may from the practical and structural standpoint be regarded and termed clever and ingenious. But since the construction on monuments does not occur for itself, but in the service of monumentality, of intellectual thought and of the feeling for beauty innate in mankind, then can the eye never be satisfied with the results of this arrangement.

The visible external emphasizing of the four stronger and weaker points in this elevated place, where on a dome the "r "rounding" should dominate, lies in opposition to the ground principle of its esthetic character and nature; of the effect as a round continuity and unified whole.[1205]

Note 1205. Here the differently formed points of support are defective, for example, that by the fixed principle of a alternation, they are not connected into a continuous unity, even if rhythmically animated, as for example this is the case on the domes of the Escurial, of S. Maria di Carignano in Genoa, and of the Institute of France.

768. Unsymmetrical Outlines.

In consequence of this treatment of the drum and of the attic, the diagonal elevation of the dome projects much more that that on the main axes. As a further result, there occurs from four standpoints between them a singular elevation of t the outline. For example, at the left the outline of the attic is formed by the ogee curve of the projecting console-buttress, while on the right the attic merely falls vertically, and thus appears as if denuded and weakened, as if lost and cut off.

769. Segmental arched Windows.

One queries why in the most important portion of the drum all windows have only segmental arches, when it was possible on the subordinated attic to have the more monumental form of roundAarched windows. The feeling at once is impressed;- here the architect had to put up with it, the means did not suffice,

or he did not understand how to embody them in a unified purpose.

b. The Substructure of the Dome.

770. Its Cubical Appearance.

We now pass to the square substructure of almost cubical effect, that forms the lower half of the church; it terminates as a square terrace surrounded by a balustrade.

What is expressed on the smooth stone surfaces of three visible sides of this die by subdivision and columnar architecture cannot correspond to the interior, that by means of the composition becomes manifest and perceptible by the eye.

This treatment further does not correspond to the cubical form, that consists in strengthening and accenting the angles.

The gabled facades placed on the axes of the die are too evidently in contrast to what is possible in the interior. They are more or less richly developed facades for basilican buildings. One at once understands, that these exist nowhere behind, since the external line of the drum rises so nearly above them.

Further since these facade forms project too little in the axes to extend clearly from the cube, this loses the artistic effect of firm, even and decided stability, peculiar to its nature. The middle of the sides project as if swelled outward, the angles are plain, weak and without strengthened corners, and are not clearly expressed as on Val.de-Grace. Already in the ground plan, Fig. 201, is perceptible this defective treatment of the square.

On the side facades of the substructure, the segmental arches of the great, wide, nearly square windows in the upper story of the central motive are disturbing, and those of the side windows in base ashlar suffaces. These are pretty forms, but not those for a royal monument of the "sun king".

771. The Principal Facade.

Much worse treated is this defect in the main facade. Here is not only more emphasized the false elevation of a non-existent three-aisled nave by the relief of column and pilaster architecture, but it is even increased, in that it rises above the great square terrace of the substructure of the dome, and interferes with what might be the grand effect of it.

Then is said facade with columns and pilasters, at least [illegible] (a) a relatively architectural work. Then [illegible] it is not, indeed, right to say. [illegible] under which are [illegible] orders.

In a three-quarter view the front of the [illegible] would be very graceful, regretted that the upper [illegible] lower part, [illegible] the lower [illegible] according to the [illegible] of view, the [illegible] the people is not happy. It is not [illegible] the highest point of the openings in the middle axis is lower than those in the side axes. The effect of the segmental arch of the [illegible] is not [illegible] soon as it is noticed.

772. The Internal Porticos.

It is but easy to say, that the [illegible] here [illegible] in [illegible] the [illegible] effect of the square before it had been [illegible] well with the [illegible] home, would have taken from it the feeling of [illegible] without affecting the dominating effect. The rear porticos at the sides would have had a good effect in connection with the side facades.

[illegible]

[illegible]

On entering, the impression from the doorway is indeed that of a great interior with a beautiful dome. The entire room [illegible] dark [illegible] animate and enlivens the masses of the interior. [illegible] is not [illegible] very impressing effect of the height of the dome externally, one is somewhat surprised that the internal effect of height of the dome is [illegible] [illegible].

Note 1808. According to Gossart, the clear diameter of the drum is 82.02 ft., that of the lower dome is 86.83 ft.; total height from the external pavement to the top of the cross is 189.02 ft.; the external part of the square substructure is [illegible] ft.

Then is this facade with columns and pilasters, at least c considered by itself, a satisfactory architectural work? Not entirely! Much of it is not bad, indeed might be good, but other things have an unpleasing effect.

In a three-quarter view the effect as facade of any church with nave would be very beautiful, excepting that the upper Corinthian columns have the same height as the lower Doric, the former appearing too high and producing an unpleasing effect. According to the point of view, the effect of the pair of columns on the middle pier of the drum just at the apex of the gable is not happy. It is not tasteful for the highest point of the openings in the middle axis is lower than those in the side axes. The effect of the segmental arch of the p principal window with its weak crown directly beneath the impost of the middle niche (Fig. 205) is indeed wretched, as soon as it is noticed.

772. The intended Porticos.

It is but easy to say, that the defects here mentioned in the subdivision of the masses would in part disappear, if the intended enclosing effect of the square before it had been c carried out. The domed pavilions would have grouped themselves well with the principal dome, would have taken from it t the feeling of isolation without affecting its dominating effect. The rear porticos at the sides would have had a good effect in connection with the side facades.

c. The Interior.

773. The General Effect.

On entering, the impression from the doorway is indeed that of a great interior with a beautiful drum. The entire room has a light effect and although little contrast of light and dark parts animate and subdivide the masses of the interior, the effect of the lighting is not bad. With the very imposing effect of the height of the dome externally, one is somewhat surprised that the internal effect of height of the dome is much lower,[1206] as evident from Fig. 203.

Note 1206. According to Gosset, the clear diameter of the drum is 82.02 ft., that of the lower dome is 88.83 ft.; the total height fromthe external pavement to the top of the cross is 337.93 ft.; the external part of the square substructure is 187.21 ft.

774. Defect in the Dome Piers.

But on entering, a number of defects at once affect us in a disturbing manner. The magnitude of the dome pier is greater than that of the openings of the arms of the cross. Therefore the arches of the dome do not rise elastically in forming the opening. The free columns are immediately disturbing, that project in pairs from each pier of the dome. They stand in the way, since they appear entirely useless, and they only bear their own entablatures, that support nothing. The wide projection of the latter acts in opposition to the elsewhere necessary and especially heavy pilaster architecture. This narrows the interior, cuts into the zone of the imposts and spandrels in the same, and disturbs the unified upward extension. Neither as a series nor as a rhythmic group do these form a circle of columns, at least beautiful in itself, as t the half columns do in the side domes, and they stand too manifestly in no sort of connection with the movement of the architectural forms.

They contribute neither to the structural elevation nor to the form of the interior, and merely stand in the way. "They are only encumbrances".

It is further disturbing, that this entablature is in front curved in plan, but the wall behind is composed of three straight lines, as in S. Peter. Very unpleasing and thoughtless is the form of the spandrel panels with the round swelling below. Not churchly at all nor even monumental is the effect of the boudoir or salon motive of the lozenge-shaped net with lilies and medallions on the continuous pedestal of the drum.

The high recesses in form of flat niches on the dome piers beneath the spandrels, that contain the small arches toward the side domes, are treated rather weakly and are not entirely satisfactory.

775. The Pilaster Order.

Very beautiful is the effect of the same Corinthian order on all other sides in the form of fluted pilasters. Its beautiful proportions and capitals recall the noble treatment on the buttresses of the Palace chapel at Versailles. Beautifully composed are the coffer panels of the dome and their arches.

776. The other Parts.

At the windows over the entablature at the ends of the arms of the cross, one feels in their form, that they are not designed in harmonious agreement with the internal form of the entire interior. It is as if they cut off the apses otherwise merely indicated. On the inner side of the facade, the s same form of window is less disturbing, since it is placed in a plane wall. This is the window, whose external effect is so disturbing on the contrary.

The effect of the round side domes is rather good. The half columns there actually form a circular series. Hard and abrupt is the effect, that the domes alone are decorated by color, everything below only exhibiting the cold color of the stone.

Chapter IX. Various Parts of the Exteriors of Chartres.

Some [illegible] of which [illegible] the Saint Chapelle had never of the same is altogether too small, and from these [illegible] Chartres, and [illegible] systematic reconsideration of all forms of development of its [illegible].

a. Wheels, Pinnacles and Gargoyles.

iii. Square Gothic Gargoyles.

Before the facade of the Cathedral at S. Calais (Fig. 152), a tower extends in its entire width a square enclosed by balustrade with a [illegible] the middle. Before that, at Poncon in Brittany [illegible] is a flight of steps, covered by sculptured walls in the middle and at both sides, that receive the steps by means of consoles [illegible] which [illegible] places crown them.

[illegible] *Gothic Architecture* [illegible] p. 1.

S. D. 1.

[illegible] of S. [illegible] Gothic Cathedral [illegible] Chartres is a square surrounded by a cornice with [illegible] gargoyles.

[illegible] 1208. *The same. Procadie. Vol. 3. p. 1.*

In Gerson adopted in his [illegible] of a frame for S. Eustache in Paris (Fig. 153) a forecourt with side porticos, some like that of S. Jean [illegible] S. [illegible] in [illegible].

A forecourt or atrium existed before the Church of Notre-Dame-Sainte. Alexandre Lenoir held it to be a work of Philippe-Auguste De L'Orme. The fragments, formerly in the Musée Les Augustins, were used in building Saint-Valerien.

[illegible] *morning work. I think I remember, that he said to me, that a portion of the same was yet in place.*

The facade of Val-de-Grace still lies at the middle of one lower side of a colossal large forecourt in the ground adjoining [illegible] atrium.

[illegible] Chartres [illegible] was [illegible] a [illegible] of

Chapter 17. Various Parts of the Exteriors of Churches.

Since the number of entire churches or of the larger connected parts of the same is altogether too small, and from these alone would one obtain not only an imperfect, but an entirely false idea of the style and its capabilities, we abandon a s systematic representation of all forms of development of its characteristics, and limit ourselves to the following.

a. Squares, Forecourts and Porticos.

777. Squares before Churches.

Before the facade of the Church at S. Calais (Fig. 152), t there extends in its entire width a square enclosed by balustrades like a terrace, to which about nine steps lead up at the middle. Before that at Pencran in Brittany[1207] is a flight of steps, bordered by sculptured walls in the middle and at both sides, that receive the steps by means of console forms alternating with vertical parts. Originally treated p piers crown them.

Note 1207. Illustrated in Nodier & Taylor. Bretagne. Vol. 2. p. 1.

Before the Chapel of S. Catherine at Maignelay near Clermont in Picardy is a square surrounded by a parapet wall. At both sides of the entrance to this rise slender piers like candelabras.[1208]

Note 1208. The same. Picardie. Vol. 3. p. 1.

Du Cerceau adopted in his project of a facade for S. Eustache in Paris (Fig. 156) a **forecourt** with side porticos, about like that of S. Maria presso S. Celso in Milan.

A forecourt or atrium existed before the Church of Nogent-sur-Seine. Alexandre Lenoir held it to be a work of Philibert De L'Orme. The fragments, formerly in the Musee des Augustins, were used in building Mont-Valerien.[1209]

Note 1209. M. Albert Lenoir showed me a drawing of this c charming work. I think I remember, that he said to me, that a portion of the same was yet in place.

The facade of Val-de-Grace still lies at the middle of the larger side of a tolerably large forecourt in the ground story, treated with severe pilasters and niches.

Before the Chateau chapel at Anet was formerly a portico of

three bays arranged with coupled columns, that formed an extension of the loggia, that in that wing occupied the ground story next the court. (Fig. 192).

There must also be recalled the very important portico before De L'Orme's chapel in the park of the Chateau at Villers-cotterets. (Fig. 195). For a chapel for the Louvre, illustrated in Fig. 42, from the time of Henry IV was projected a p portico.

At the cathedral of Auch was built an actual portico below both towers, and between them before the entire facade. (Art-672).

The portal on the side facade of the Chateau at Vetheuil, formed by a high oval arch, first leads into an open internal and vaulted portico, that may have about the depth of the chapels, at the rear of which lies the doorway. The forms appear to belong to the simplified style of Gaillon.

At the Church of Livilliers such a side portico projects l like a chapel.

Before the doorway of the sacristy of Notre Dame at Rodez is a portico with coffered tunnel vault, opening in front as a wide round arch with rectangular enclosure, and crowned by an arcade of niches with pilasters and three battlements.

The portico of Notre Dame-du-Puy at the side next the bishop's Palace is formed as a concentric double arch. (Art. 530). The inner archivolt is supported by columns, is turned as an entirely free arch, and is connected with the external archivolt by three small pilasters set radially.[1210]

Note 1210. Illustrated in Nodier & Taylor. Auvergne. Vol. 2. p. 156.

The three portals of S. Michel at Dijon are so deep, that they almost form porticos; they were described with that facade. In the Church at Gisors is created by the organ gallery an internal portico of three arches having the width of the middle aisle. In the engraving with Du Cerceau's remodeling of the facade of the Certosa of Pavia,[1211] he endeavored to develop a grand portal motive instead of the recessed portals of the French Gothic cathedrals as a front arch or small porch.

b. The Towers.

Besides the designs of towers already described in connect-

connection with a facade, there is a series of towers, that deserve mention. Even for new towers the idea of the composition long remained Gothic, but it was expressed in the new form.

1. The Form of the upper Termination.

The most important question, that here met the architect, was indeed the form in which the tower should be ended at top, whether by a spire, a dome or a terrace.

780. Different Opinions.

In the opinions relating to the question of the upper ending of the towers, we find an interesting view of the time, w when the Renaissance began to penetrate into Rouen. In the year 1504 during a conference with Pierre Valence, he was asked whether the new tower of the Cathedral should terminate with a spire or a terrace.[1212] In a second conference on Sept. 14, 1506, with Nicolas Biard, it was again asked, whether it should end in a spire or with a crown according to the modern taste.[1213] By the last is doubtless meant the domed form of a shrine.

Note 1212. "To know whether the new tower of the said church should be diminished or composed with a spire or terrace". Lance, A. dictionnaire. Vol. 2. p. 302.

Note 1213. The same. Vol. 1. p. 70.

781. The Domical Form and the Spire.

Some examples follow in which the domical form is assumed.

Pierre Lemercier (Arts. 718, 719) in 1552 crowned the square Gothic towers of S. Maclou at Pontoise with an octagonal domical structure. The cornice of the drum on the four main sides form segmental gables. At the diagonal sides of the drum are set on its cornice octagonal pedestals, on which succeed shrines with domes and surrounded by columns and pilasters. The lantern of the main dome is composed of a similar but somewhat larger dome, and from the domes of the four lower ones perforated flying buttresses rise above the dome to the piers of the lantern. It is a composition, that pleases the mind as little as its outlines do the eye.

The square tower of the Cathedral of Blois was crowned in 1546 by an octagonal story with dome, and above by a lantern shaped like a dome. From four diagonally set buttresses rise

giving publicity to the endeavors of the college and its extension. The tower of the Church of the Trinity in Los Angeles is likewise considered as a circular structure with one lantern. The church original tower of S. Pierre et Paul-Apôtres receives quite directly a similar rectangular entrance and roof of the crossing tower.

The tower of Toscoff is in the lower part well, slender and square with a rectangular projection for the stage, has a square tower square upper story, and is terminated by a square tower structure with slender lantern accompanied by 4 cone-shaped finials on the corners. The tower of Thegonnec (Finistère) is crowned by a domical structure with lantern, [illegible]-er of S. Malo it Vincennes has a turret, that is pointed in a [illegible] curved open line with brackets on the angles, anchored below by the gable of the window and above by four dormers.

Of peculiar treatment in the ornament of the time of Louis XII is a square [illegible] tower in Plonevez Porzay with a slenderer pyramid, being connected later by two bridge arches with a circular and an octagonal small tower.

[illegible] cone with lantern in the form of a cone, accompanied by four turrets.

That of the tower of S. Laurent in Ploezec-sur-Seine is square with a [illegible] [illegible], [illegible] as the lantern of the time dome of St. Peter in Rome.

The secondary [illegible] of the southwest tower of S. Maria in [illegible], built in [illegible] by [illegible] passes for one of the masters of [illegible].

2. The Forms of the early Renaissance.

7th. Renaissance Innovations of Gothic Towers.

We first refer to some cases, that concern the conversion of towers, conceived in the Gothic style, and where it occurred to continue that in the new form.

[illegible] of the free [illegible] of the left tower was in the advanced Renaissance style, and it exhibits interesting forms of a [illegible].

[illegible] the adjoining [illegible] have columns

flying buttresses to the entablature of the octagon and aid the transition. The tower of the Church of the Trinite in A Angers is likewise terminated as a circular structure with dome and lantern. The Gothic principal tower of S. pierre at Coutances receives quite directly a similar octagonal shrine like that of the crossing tower.

The tower of Roscoff is in the lower part tall, slender and square with a semicircular projection for the steps, has a somewhat narrower square upper story, and is terminated by a square domed structure with slender lantern accompanied by d dome-shaped finials on the corners. The tower of Thegonnec (Finisterre) is crowned by a domical structure with lantern, surrounded by four smaller domes as finials. The square tower of S. Malo at Valognes has a spire, that is pointed in a gently curved ogee line with crockets on the angles, animated below by the gable of the window and above by four dormers.

Of peculiar treatment in the character of the time of Louis XII is a square middle tower in Plonevez Paisay with a slender pyramid, being connected below by two bridge arches with a circular and an octagonal small tower.

The square church tower of Landerneau is terminated by a dome with lantern in the form of a dome, accompanied by four turrets.

That of the tower of S. Laurent in Nogent-sur-Seine is square with a shrine-like addition, treated as the lantern of t the dome od S. Peter in Rome.

The destroyed spire of the southwest tower of S. Andre in Rouen, built in 1541-1546 by Robert Frenelles passes for one of the wonders of Normandy.

2. The Towers of the early Renaissance.

782. Renaissance Compositions of Gothic Towers.

We first refer to some cases, that concern the composition of towers, commenced in the Gothic style, and where it occurred to continue them in the new form.

At the Cathedral of Troyes the completion of the upper half of the free portion of the left tower was in the advanced early Renaissance style, and it exhibits interesting forms of e entablatures with modillions on the architrave. The two upper stories of the tower of the Madeleine there have columns

The tower of Notre Dame at Montaigne (in the Oise) was commenced about 1530 in the Renaissance style, and until its restoration about 1888 consisted of two stories and an attic. [illegible] divided by very severe lines coupled pilasters with [illegible] panels. On the capitals rest entines with [illegible] and [illegible] which of the doorways in the buttresses; the [illegible] of the second story on the country are plain with a big [illegible], and they have wide and low Ionic capitals. Below these and theirs [illegible] on corners, which stand before [illegible] have four-story canopies. The friezes of the architrave [illegible] work, and above the cornice are placed [illegible] between the buttresses and on both sides of [illegible] with [illegible]. The attic has very [illegible] Ionic pilasters and two arches on [illegible] pilasters between the buttresses. [illegible]

[illegible] exhibited in the Porte Salon of 1889.

[illegible] arches. The film is in the form of a little [illegible] with [illegible] and [illegible]. At the angles are not very large buttresses set diagonally, from which a small arch extends to the [illegible] side of the octagon. The fourth story is opened as a gallery with Corinthian pilasters and two high round arches, while the third story is closed and has a kind of [illegible]

of one Ionic and of two Corinthian orders. They stand before the middle of the front of the buttress. In Toul, on S. Gengoult, the unfinished passes into the Renaissance above. On the small and short tower of the Chapel of the Lycee at Vendome, the octagon terminating the square tower is accompanied by four finials, that are merely treated as short and stumpy early Renaissance columns.

783. Examples of Renaissance Towers.

We now pass to such examples, which were already commenced as Renaissance towers or have that effect in their general appearance.

The tower of Notre Dame at Mortaigne (in the Orne) was commenced about 1530 in the Renaissance style, and until its restoration about 1888 consisted of two stories and an attic. The buttresses are after the Gothic arrangement, and are subdivided by very slender flat coupled pilasters with arabesque panels. On the capitals rest shrines with statues and canopies. On the entablature are arranged angular gables for the entire width of the spaces between the buttresses; the buttresses of the second story on the contrary are plain with a high base, and they have wide and low Ionic capitals. Below these are statues placed on corbels, which stand before flat niches and have four-story canopies. The frieze of the entablature has scroll-work, and above the cornice are placed ogee gables between the buttresses and on both sides of candelabras with a balustrade, that connects the buttresses before the attic. The attic has very short Ionic pilasters and two arches on fluted pilasters between the buttresses.[1214]

Note 1214. Illustrated in Nodier & Taylor. Normandie. Vol. 3. Here described from the drawing of M. Reboul, No. 5249, exhibited in the Paris Salon of 1889.

The Church of S. Antoine at Loches has a beautiful tower o (built in 1519-1530, according to Palustre) with four square stories. The fifth is in the form of a little temple with dome and lantern. At the angles are not very large buttresses set diagonally, from which a small arch extends to the oblique side of the octagon. The fourth story is opened as a belfry with Corinthian pilasters and two high round arches, while the third story is closed and has a kind of modillion

trees. In the middle of it is a half column, and at each angle are four bands, each are formed like a pilaster with low half-round moulding.

In the vicinity of Châlons-sur-Marne, the colossally projecting buttresses at each angle and crowned by [illegible] are imposed and [illegible] with [illegible].

To the building Pierre [illegible] Jean, according to Palustre completed in 1538 by Jean Gentre and Jean Grionne, we shall return later in connection with secular towers. Likewise the [illegible] tower of S. Pierre et Savaux in Fig. 318.

Other church towers appear to offer interest, though only [illegible]. Many are to [illegible] Saint-Germain-des-Prés at Saint-Germain-en-Laye, both in Brittany.

In [illegible] tower, of St. Pierre et [illegible] Vaux), [illegible], and at [illegible]. [illegible] is the church tower of S. Pierre with [illegible] angles.

734. Stair Turrets. Examples.

In addition some stair turrets, that have received a [illegible] development on the larger facades.

On the front of the Pathedral at Sens, a [illegible] tower is [illegible] by two octagonal stairs, each with an order at the angle with pierces, entablature and balustrade. An inscribed story exactly forms the transition from the Gothic portions by the arf of an arch.

In the [illegible] at Blois, the [illegible] Corinthian pilasters, between each [illegible] windows with [illegible] lie column like a candelabra. All horizontal lines have [illegible] one interest, enclosing two courses of cases under each [illegible] the inclines window sills.

[illegible] interior of S. Etienne at Beauvais.

735. Dwelling Towers. Examples in Caen and in Lombardy.

[illegible]

frieze. In the middle of it is a half column, and at both s sides are four panels, that are formed like a window cross w with low half-round moulding.

In the vicinity of Creil is a square church tower with two tolerably projecting buttresses at each angle and crowned by a semicircular dome; beneath are coupled and round-arched windows.

To the beautiful Church tower at Bressuire (Fig. 312), according to Palustre completed in 1538 by Jean Gendre and Jean Ordonne, we shall return later in connection with secular towers. Likewise the pretty tower of S. Patrice at Bayeux in Fig. 313.

Other church towers appear to offer interest, though only known to me by illustrations. They are a tower at Landirisiare and another at Ploudiry, both in Brittany.

In Anjou the three church towers, of La Trinite at Angers, (Art. 781), at Beaufort-en-Vallee, and at Les Rosiers, all which Palustre names as works of Jean de Lespine. In Orleans is the church tower of S. Paterne built of brick with ashlar quoins.

784. Stair Turrets. Examples.

We mention some stair turrets, that have received a special development on the larger facades.

On the facade of the Cathedral at Sens, a charming octagonal turret of the early Renaissance on the southern tower is treated in two octagonal stories, each with an order at the angle with pedestals, entablature and balustrade. An intermediate story skilfully forms the transition from the Gothic portions by the aid of an arch.

In the Church at Gisors, the winding staircase of the new tower is of about 1550, internally appearing in circular form. Above the ground story begin three orders of Doric, Ionic and Corinthian pilasters, between them being windows with the middle column like a candelabra. All horizontal lines have become inclined, excepting two courses of bosses under each of the inclined window sills.

Palustre further mentions a round stairway turret in the i interior of S. Etienne at Beauvais.

785. Crossing Towers. Examples in Caen and in Coutances.

We now pass to some examples of crossing towers. This al-

[illegible]

The crossing tower of S. Jean de Jean was owned in very be-
[illegible]
butresses do to the octagon below the octagon. From this t
the details going to the early Renaissance. The octagonal
stage first has a buttresses and then slender windows, la-
st like the unfinished tower only extend to their impost can.
At the angles is always a pilaster with two side pilasters,
adjoining which is 1 1/2 pilasters stepped as a window pier.
The diagonal sides of the octagon are accompanied by bold and
[illegible]
monkly placed piers with a round arches. From each spring
two small flying buttresses over to the angle of the octagon
[illegible]
angles, is closely allied to that of the buttress on the ca-
[illegible]
of the works of under Italy is conceptible.

The crossing tower of S. Pierre at Montrances extends square
above the roofs and above a bold cornice of this substructure,
as much by narrow recesses presumption is made for the octa-
gon, it passes into that form and is divided in two stories
with vertical bands in the middle, as the sides and the angl-
es. Below are two round-arched windows and in the second st-
ory are similar windows, though more slender. A buttresses
terminates this part. Behind it commences a low attic as the
base of the octagonal pyramid. Scales cover the sides, whose
angles bear crockets. A lantern window surmounts the lower p
arts of the four main sides of the pyramid. At the diagonal
sides of the octagon rise angle towers, that almost resber-
ble square form. They end in the shape of finials with open
lancets.

According to old illustrations, the upper two-thirds
of the crossing tower, owned in 1492, must have formed a be-
[illegible]
[illegible]
[illegible]
[illegible]

also sometimes concerns the composition of works commenced as Gothic.

The crossing tower of S. Jean at Caen was begun in very beautiful later Gothic forms, and was continued square without buttresses up to the cornice below the octagon. From this t the details belong to the early Renaissance. The octagonal sides fisst have a substructure and then slender windows, that like the unfinished tower only extend to their impost cap. At the angles is always a pilaster with two side pilasters, adjoining which is 1 1/2 pilasters stepped as a window pier. The diagonal sides of the octagon are accompanied by bold and rich finial turrets, square below and then terminating as diagonally placed piers with a round shrine. From each spring two small flying buttresses over to the angle of the octagon of the tower. The form of treatment of the finials although simpler, is closely allied to that of the buttress on the choir of S. Pierre at Caen. Both there and here the knowledge of the works of upper Italy is perceptible.

The crossing tower of S. Pierre at Coutances extends square above the roofs and above a bold cornice of this substructure, at which by narrow recesses preparation is made for the octagon, it passes into that form and is divided in two stories with vertical bands in the middle, at the sides and the angles. Below are two round-arched windows and in the second story are similar windows, though more slender. A balustrade terminates this part. Behind it commences a low attic as the base of the octagonal pyramid. Scales cover the sides, whose angles bear crockets. A luthern window animates the lower p parts of the four main sides of the pyramid. At the diagonal sides of the octagon rise angle towers, that almost restore the square form. They end in the shape of finials with open lanterns.

786. Examples in Rouen and in Carentan.

According to old illustrations,[1215] the upper two-thirds of the crossing tower, burned in 1822, must have formed a happy continuation of the three lower stories of stone. It was at first square with entirely projecting angles containing s stairways. Five stories with arcades subdivided this two thirds. The upper third was composed of a slender spire, whose

square base with spaces was nearly half as wide as the middle-
-mind, and it was connected with the lower by diagonal buttr-
-esses. The [illegible] the lower tier [illegible]-
-ary.

Note 1215. See Bonne, A. "Lothonnaire. Vol. 1. p. 555; Vol. 2. p. 65.

The crossing tower of the Cathedral, destroyed by lightning in 1414, was rebuilt by Jacques Cocour, [illegible] or [illegible]-
-dal and of the work of Georges d'Ambiss. [1015] He made in 1 [illegible] in wood by R. Bequet in 1424, architect and carpenter of the cathedral.

Note 1215. Lassaigne (Jean M. Cocur) d'Argent. Lyon. Vol. 2. pls. 128-129. Our description is made from an engra-ving in 1623 by E. Longlois (of the bridge of the arch).

[illegible] Angle-du-Vent [illegible] re with flying buttresses as a transition to the octagon, ab-ove which a dome on a low circular drum forms the termination. It takes from the time of the early Renaissance.

3. Towers of the high Renaissance.

723. Paris Nantry.

Unfortunately the number of towers in this phase of the sty-ly is very small; also in this period the use of the buttress is mostly restricted, as in the Gothic period.

In the Cathedral at Morlaix (Art. 721) (about 1500), there ris-es between the transverse aisle and the nave a square tower of the dome, and not yet join crossing tower. Above the c-ross square are two towers, open with two round-arched oil-ed windows, above with two open arches. At the angles two o-ctil chimneys rise buttresses placed at right angles, below Doric and above like Corinthian. The substructures are recess-ed above them, the upper one has Cremante's modifications in t-he triform. In octagonal spaces dome without drum is accompa-nied by four finials and crowned by a lifin instead of a lan-tern, forming a rather dry termination with corners on the f-ive principal sides.

723. The new Tower of the Cathedral at Dieppe.

In the year [illegible] the [illegible] tower of the Cathedral [illegible] tower of the high Renaissance, the right tower of the Cathedral

square base with gables was merely half as wide as the middle third, and it was connected with the latter by diagonal buttresses. Its composition appears to date from the 16 th century.

Note 1215. See Lance, A. Dictionnaire. Vol. 1. p. 555; Vol. 2. p. 68.

The crossing tower of the Cathedral, destroyed by lightning in 1514, was restored by Rouland Leroux, master of the cathedral and of the tomb of Georges d'Amboise.[1216] He made in 1521 a project for a new one of stone; but this was executed in wood by R. Becquet in 1544, architect and carpenter of the cathedral.

Note 1216. Such are found in Nodier & Taylor. Normandie. Vol. 2. Pls. 123-126. Our description is made from an engraving in 1823 by E. H. Longlois (of the bridge of the arch).

The crossing tower of S. Maria-du-Mart at Carentan is square with flying buttresses as a transition to the octagon, above which a dome on a low circular drum forms the termination. It dates from the time of the early Renaissance.

3. Towers of the high Renaissance.

787. Their Rarity.

Unfortunately the number of towers in this phase of the styly is very small; also in this period the use of the buttress is mostly retained, as in the Gothic period.

In the Church at Epiais (Art. 711) (about 1550), there rises between the transverse aisle and the nave a square tower of the good, and not yet cold classical period. Above the r roof cornice are two towers, below with two round-arched blind windows, above with two open arches. At the angles two b bold pilasters form buttresses placed at right angles, below Doric and above like Corinthian. The entablatures are returned above them, the upper one has Bramante's modillions in t the frieze. An octagonal stone dome without drum is accompanied by four finials and crowned by a fifth instead of a lantern, forming a rather dry termination with dormers on the f four principal sides.

788. The new Tower of the Church at Gisors.

We now pass to the perhaps most perfect but unfortunately tower of the high Renaissance, the right tower of the Church

[illegible] Gothic [illegible]. [illegible] [illegible] [illegible]

at Gisors, only 2 1/2 stories high. (Art. 671). Here two b buttresses lie at each angle, before which stand two wide-spread coupled columns connected by niches. The greatest projection of their pedestals equals the width of the buttresses. Thus the entabalture at the angle is twice returned. A narrower buttress with the same projection but merely with one t three-quarter column rises in the middle of the side. Each wall space in each story is animated by a niche with gable or treated like a tabernacle. On the contrary on the side facade are each two windows and no central buttress, in the second story being a great round window.

Before this tower one feels as before that of the Cathedral at Malaga, which is allied with this in many ways, that both were under certain influences of the model for S. Peter in R Rome.

789. Tower at Pierrefonds.

The three upper stories of the tower of the Church at Pierrefonds, commenced in Gothic, were built in 1552 in good high Renaissance. The two lower stories are square, and have flat Tuscan and Doric pilasters instead of buttresses. Two are p placed at right angles to each other at each angle. The Doric enhablature is only returned below the cornice. The last story is treated as a round Ionic shrine with conical roof in the midst of four round shrines at the angles as a transition to the circular form. Eight Ionic pilasters lie on the main axes and are separated by twin round-arched windows. Similar windows are found between the Doric pilasters. At half the height of these is placed on the shaft a small tabernacle with niche and gables.

790. Other Examples.

The square tower of S. Nicolas in Rethel has three pilaster orders of the time of Henry II.

Notable church towers are further at Conches and on S. Marie-du-Mont, at Carentan, both in Normandy; on S. Pierre at Dreux of about 1570, and in Joinville.

In conclusion may be mentioned a tower of the Cathedral at Chalons-sur-Marne, terminated by a dome, whose lantern is treated as a slender roof turret (1668-1680), a form indeed influenced by the older burned one of 1520, and the northern

tower of the Cathedral at Evreux (Louis XII).

c. Forms of Buttresses.

791. The Endeavors of the Architects.

The buttresses form in the appearance of the exteriors of churches an element almost as important as the arcade piers in the interior of the middle aisle. In certain cases shall we see on those of the early Renaissance their entire imagination lavished. Since their fundamental purpose was to oppose thrusts or oblique forces, therefore their treatment by m means of antique forms, that chiefly have a vertical direction, become extremely difficult.

With the execution of the examples in which occur console forms or oblique steps, the Renaissance architects, and perhaps rightly, do not seem to have taken the trouble to express this function of a sidewise effect by special forms. The existing mass and its direction appear sufficient to explain t the nature of the strengthening part of the buttress.

1. The Buttresses of the early Renaissance.

The bold buttresses at the octagonal stairway in the court of the Chateau at Blois (Fig. 82) are conceived as high continuous supports. At about two-thirds the height they are surrounded by a member like an entablature, so that the upper p portion to the capital receives the proportions of a pilaster. The lower two-thirds receives a rich decoration and a freer treatment by means of pedestals, bases, arabesque panels, niches with figures and canopies, which adjoin the rich ornamentation of the balustrades extending between them, better than actual order.

792. Examples at Gisors and Usse.

On the old left tower of the Church at Gisors (Art. 671), the buttresses in the story beneath the roof and the belfry have the form of piers of square section with capitals like Corinthian. The edges have very slender candelabra shafts.

At the midheight of the pier is placed a medallion on relief with an antique head and an angular gable above it. Above the capital follows a very slender and somewhat recessed gable with finials at the sides as a connection with the next s story.

The buttresses at the angles of the facade of the Chateau

are virtually in the ground story. Above about two complete cols, thrown out free for their entire exterior, but connected by monical rios and also with trees on the outer diagonals.

The angles are decorated by great ornamental leaves, alternately 1 and 3, and by an inscription twice enclosed by a 9 fasciated, coming on their capitals the ovaries, whose nicoes form one piece, and their cancoies the fourth stories of the ovaries up to the main corpus. Between the nicoes the modical angles take the form of pilasters, with those of canaiorts between the cancoies. Finials crown the piers and are treated after the model of canaiorts aoema.

On the cnoir of the same chapel the buttresses of the same master exhibit other form. Up to the window sill is their ancestrature plain; the flution very wide Ionic pilasters in one second story; above they pass into an irregular octagon by means of smaller pilasters, half columns and canaiorts f form. Finials, whose spirelets are shaped as smooth cones, are treated after the model of canaiorts aoema.

Examples from Owen and Fialais.

The angles are modeled with a bead and round, like the outtresses of the Cathedral of Como; at their apex is a metallicon ruining; a frieze and cornice terminate them. Above this rising the animated portion. At the middle and at diagonally is a square pilaster, whose angles are canaiorts, and above the central stance a rich canaiorts. The transition from the rectangle to the square is formed by another canaiorts like a finial. The ancestrature of this pier has a cap and on the cabaia a corbel, from which a very short living ovaiorts extends to the mediation on the front of the main pier. All this is expressed in form, although somewhat cursor, but which have their prototypes in the canaiorts of the

chapel at Usse (about 1520) are likewise remarkable. They a are plain in the ground story. Above stand two coupled columns, though cut free for their entire exterior, but connected by moulded ribs and also with these on the outer diagonals.

The shafts are decorated by great ornamental letters, alternately L and C, and by an inscription tablet enclosed by a g garland, bearing on their capitals the statues, whose niches form the third, and their canopies the fourth stories of the buttresses up to the main cornice. Between the niches the m moulded angles take the form of pilasters, with those of candelabras between the canopies. Finials crown the piers and are treated alter the model of candelabra stems.

On the choir of the same chapel the buttresses of the same master exhibit other forms. Up to the window sill is their substructure plain; then follow very wide Ionic pilasters in the second story; above they pass into an irregular octagon by means of smaller pilasters, half columns and candelabra f forms. Finials, whose spirelets are shaped as smooth cones, but surrounded by four or five moulded rings, terminate them.

793. Examples from Caen and Falaise.

To the most beautiful forms of this kind belong the finials above the angles of the choir chapels and the piers between flying buttresses on S. Pierre at Caen. By means of piers, pilasters, capitals, vases and candelabras, they are treated in the richest manner.

On the latter piers the lower half is bold and simple, as if formed of two square piers set beside each other. Only the angles are moulded with a band and round, like the buttresses of the Cathedral of Como; at their middle is a medallion moulding; a frieze and cornice terminate them. Above this begins the animated portion. At the middle and set diagonally is a square pilaster, whose angles are candelabras, and above its capital stands a rich candelabra. The transition from the rectangle to the square is formed by another candelabra like a finial. The substructure of this pier has a cap and on the outside a corbel, from which a very short flying buttress extends to the medallion on the front of the main pier. All this is expressed in forms, although somewhat bolder, but which have their prototypes in the candelabras of the

windows on the Persons of Paris and on the finials at the si-
des of that monument, but especially those of the Ottomanal
of Cors. Hector Sorter must have erected it between 1781 and
1785.

On the Church of the Trinita at Palazzo, besides the portal
[illegible] 171, [illegible] is [illegible] at each side of the
case an interesting buttress and arch of 1589.

Into these cases are treated about the same as the areas of
a little tower, with smaller buttresses at both ends, two po-
und-groen ancourses pointed tuns, separated by a half colu-
mn. In the middle of each encloseure is a niche, enclosed li-
ke a niche. A ridge with richly perforated cresting termin-
ates the pier at the middle. Rich cancelles, somewhat in the
style of those of S. Pierre at Caen, encrivie the areas of
the outer [illegible] and others crown them.

[illegible]

[illegible] in [illegible] cases, [illegible] [illegible]
ner, an attempt to limit these to a size, in which they so I
larger appear monstrous, out of all connection with the other
parts of the rather weak masses. In the Church of Av may be
seen a areep console of C arpe, after a noble [illegible] on the
[illegible] of a [illegible], [illegible] [illegible] [illegible]
tion to the cornice and to a finest set [illegible].

Note 1217. See Nodier & Taylor. Chmmagne. Vol. 1.

An increasing attempt to transform the buttresses into the
antique is seen by the cases of the small cloister of S. Je-
an-Les-Vignes at Soissons.

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
tinis extend backward open consoles, that are crowned by ara-
il gables, to the recessed face of the upper third of the but-
tress. Above its extent and a smaller mounting a similar
wooden larger console covers the pier and connects its cern-
ieuse with the window cainscrete.

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
is placed only a single Romaisanne buttress, with three com-
posite orders and meisiirons, carefully restored in 1530-1538
by aconoraeno de Bremmont and named after him.

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
ns to the classical and noble early Remaissance, the outline-

windows on the Certosa of Pavia and on the finials at the sides of that monument, but especially those of the Cathedral of Como. Hector Sohier must have erected it between 1521 and 1545.

On the Church of the Trinite at Falaise, besides the portal represented in Fig. 171, there is placed at each side of the apse an interesting buttress and arch of 1539.

The piers there are treated about the same as the sides of a little tower, with smaller buttresses at both ends, two round-arched enclosures between them, separated by a half column. In the middle of each enclosure is a niche, enclosed like a window. A ridge with richly perforated cresting terminates the pier at the middle. Rich canopies, somewhat in the style of those of S. Pierre at Caen, subdivide the sides of the buttresses and others crown them.

794. Other Forms.

There is found in similar cases, where buttress consoles occur, an attempt to limit these to a size, in which they no longer appear monstrous, out of all connection with the other parts of the rather weak members. In the Church of Ay may be seen a steep console of C shape, after a double offset on the upper part of a buttress, not unskilfully forming the transition to the cornice and to a finial set thereon.[1217]

Note 1217. See Nodier & Taylor. Champagne. Vol. 1.

An interesting attempt to transform the buttresses into the antique is shown by the ruins of the small cloister of S. Jean-des-Vignes at Soissons.

On pedestals stand slender Doric columns. Above their capitals extend backward ogee consoles, that are crowned by small gables, to the recessed face of the upper third of the buttress. Above its astragal and a smaller moulding a similar though flatter consoie covers the pier and connects its termination with the window balustrade.

Among the Gothic buttresses of the Cathedral at Bordeaux is placed only a single Renaissance buttress, with three Composite orders and medallions, carefully restored in 1530-1533 by archbishop de Grammont and named after him.

On the Church of S. Pierre at Tonnerre, that already belongs to the classical and noble early Renaissance, the buttres-

outbreaks of the side aisle are replaced by tapered flutes
[illegible] [illegible] [illegible] [

buttresses of the side aisles are replaced by detached fluted Corinthian columns of very beautiful form, only connected to the wall by pedestals and entablature.

The buttresses of the Church of the Madeleine at Montargis between the chapels are only marked by pilasters. Only above these do flying buttresses spring. At their ends stand pilasters sidewise, and on the front is a beautiful free column, as in Tonnerre.

2. Buttresses of the high Renaissance and of the 17 th Century.

The forms of buttresses at the time of the high Renaissance are in part merely maturer developments of the early Renaissance.

79½. Endings with Gable Forms.

On S. Alpin at Chalons-sur-Marne (about 1530) some buttresses were terminated by segmental gables at the height of the top of the window, then extending as vertical bands to the c cornice. We see this idea developed further on the following three examples.

On the piers of the buttresses of the Church at S. Florentin the crowning termination is formed as a charming and noble anteque temple, without all detail like the entablature and the antique pediment. On S. Eusebe at Auxerre the buttresses are extended as plain masonry up to their arches, where they end in fan shape with a Doric entablature with gable roof before and behind with vases as acroterias.

On the Church at Goussainville are buttresses, on which these temples are treated with coupled pilasters on the front and single pilasters at the sides. Further below and above the sills of the windows of the side aisles were arranged tabernacles above flat niches, that have at the angles Ionic p pilasters, above whose capitals, consoles support a projecting entablature with angular gable. They are moulded at the sides, and an inverted console over the gable extends back to the surface of the buttress. At the height of the cornice of the side aisle a belt with fret is carried around the buttress, that connects it with the cornice.

One likewise finds these treated as piers with a capital.

796. Forms of Piers or Pilasters.

The gently buttresses of the northern side aisle of S. Ouen at Saint Andely (about 1500) are treated as square Ionic fluted pilasters or piers, above which the entablature is reduced. To the performed entablature then corresponds pedestals (supported by [illegible], that are [illegible] in [illegible]. [illegible] Times [illegible] 1927, [illegible]).

By the Renaissance period, pairs of [illegible] are connected by arches and composes the system, both recesses the buttresses. These pairs of columns are each connected in the upper story by a crowning [illegible] between them.

[illegible] are [illegible] with [illegible] windows.

On the Church at Villers-le-Bel the piers of some flying buttresses above the roofs of the side aisles are treated as the front side. The lower is fluted; the capital has a [illegible] The upper story is fluted; the capital has a [illegible] form of the order and the entablature has [illegible] like a finial. From one small projecting a [illegible] as a spout supported by cupids. Other piers are treated as Doric piers and more simply.

[illegible] *the Church at Villers-le-Bel ought rather to be a work of [illegible] of Rouen. -- Archives de l'Art Français. Documents. Vol. 6. p. 317 n 1.(1857-1860).*

[illegible] proportions of the classical orders of columns. This is the case on the side aisles of the side rooms of S. Laurent in [illegible] one is become a fluted column.

[illegible] position is made possible by supporting modifications in the frieze. The capitals of the entablature above the columns and in finials like coalisks. In the Church at Berville (about

The pretty buttresses of the northern side aisle of S. Clotilde in Grand Andely (about 1550) are treated as square Ionic fluted pilasters or piers, above which the entablature is returned. To the perforated balustrade then correspond pedestals decorated by cartouches, that are crowned by urns. with flames rising from them. (Art. 670).

On the adjoining transept facade, pairs of grouped columns are connected by niches and compose the system, that replaces the buttresses. These pairs of columns are each connected in the upper story by a crownind gable between them.

The system of buttresses allied to the last arrangement on the new tower of the Church in Gisors was described with that building.

On the Church at Villiers-le-Bel the piers of some flying buttresses above the roofs of the side aisles are treated as rich Composite piers, whose depth is 2 to 3 times larger than the front side.[1218] The latter is fluted; the capital has t the entire depth of the pier and the entablature has richly sculptured members and frieze. Above this follows an ending like a finial. From the shaft projects a gargoyle as a spout supported by cupids. Other piers are treated as Doric piers and more simply.

Note 1218. A. de Montaiglon holds these two buttresses of the Church at Villiers-le-Bel near Ecouen to be a work of Jean Bullant.-- perhaps also the unfinished tower of the Church of Ecouen. -- Archives de l'Art Francais. Documents. Vol. 6. p. 317 n 1.(1858-1860).

Men frequently try to give to these piers with capitals the proportions of the classical orders of columns. This is the case on the side aisles or the side rooms of S. Laurent in N Nogent-sur-Seine (Art. 664), where the buttresses are treated as more or less strongly projecting Composite pilasters. On one it becomes a fluted column.

In order to give the cornice above them a smaller return t than the projection of the buttress, it projects from the latter less than in the intercolumniation, where the greater projection is made possible by supporting modillions in the frieze. The pedestals of the balustrade above the cornice end in finials like obelisks. In the Church at Berville (about

1580) the buttresses have coupled Doric pilasters with pedes-
[illegible]
ten extend according to the poor sources. In Sujise the exter-
nal aconitoscope of the cupola exhibits outbresses treated
as the Corinthian order on more possible.

747. Examples with the Forms of Columns.

On the two upper stories of the tower of the Cathedral of
Siois (about 1580 ?), closely coupled and slender three-quar-
ter columns form the fronts of the buttresses, which are trea-
ted as pilasters, on which the returned entablature is like
a bold cable around the vertical members.

On each side of the lower project three such buttresses,
so that at each angle two meet at right angles. The repeti-
tion of the same order on two stories of equal height imparts
to the entire treatment something of repose, that is well ad-
[illegible]
the tower.

[illegible]
the choir of S. Germain at Argenteuil.

On the fronts are placed three orders of coupled columns &
[illegible]
external choir aisle are carried to equal heights and are con-
[illegible]
two large rows of columns over each other, above which comes
[illegible]
[illegible] a round arch with facts, or by three smaller flying
buttresses. Those under cover, that have received a restric-
ted appearance by the accepting of the ogi joints, must take
[illegible]
main flying buttresses over the inner aisle.

748. Examples from the 17 ed Century.

[illegible]
[illegible] There, when are to be mentioned such buttress consoles,
as on S. Sulpice or the Dome of the Invalids in Paris, this
has already been done for these monuments. (Arts. 728,727,728).

At Val-de-Grace in Paris the fronts and the adjacent sides
of the buttresses of the dome are covered by Corinthian pila-
sters, whose shafts do not meet at some angles, but are seps-
[illegible]

1550) the buttresses have coupled Doric pilasters with pedestals above their entablature, from which inclined ogee consoles extend backward to the roof cornice. In Rugles the external architecture of the chapels exhibits buttresses treated as the Corinthian order on high pedestals.[1219]

Note 1219. Illustrated in Nodier & Taylor. Normandie. Vol.3.

797. Examples with the Forms of Columns.

On the two upper stories of the tower of the Cathedral of Blois (about 1540 ?), closely coupled and slender three-quarter columns form the fronts of the buttresses, which are treated as pilasters, on which the returned entablature is like a bold belt around the vertical members.

On each side of the latter project three such buttresses, so that at each angle two meet at right angles. The repetition of the same order on two stories of equal height imparts to the entire treatment something of repose, that is well suited to the plain Romanesque buttresses on the lower third of the tower.

Interesting and rather different is the buttress system on the choir of S. Germain at Argentan.

On the fronts are placed three orders of coupled columns g graduated above each other. The outer and inner piers of the external choir aisle are carried to equal heights and are connected together in different ways; by a sort of lattice of t two large rows of columns over each other, above which comes sometimes a round arch with gable, or by three smaller flying buttresses. These upper parts, that have received a rusticated appearance by the accenting of the bed joints, must date from a later time. From these double piers then spring the main flying buttresses over the inner aisle.

798. Examples from the 17 th Century.

From the 17 th century onward the buttresses become more r rare. There, when are to be mentioned such buttress consoles, as on S. Sulpice or the Dome of the Invalids in Paris, this has already been done for these monuments. (Arts. 728,767,768).

At Val-de-Grace in Paris the fronts and the adjacent sides of the buttresses of the drum are covered by Corinthian pilasters, whose shafts do not meet at acute angles, but are separated by a small projecting corner, whose sides correspond to

the projection of the pilaster. Thereby the outstresses look like a firm circle of square Corinthian piers, whose rear corners [illegible] as a [illegible] and [illegible] base with the [illegible].

d. Portals or Doorways.

Gothic doorways be pierced with the [illegible] arch [illegible] part of a facade. Until the beginning of the high Renaissance, and sometimes during this, the general composition consisses to be that of the Gothic cathedrals. In its translation into this new form occur a great variety of ideas, a great [illegible] in the ornamentation.

i. Portals of the Transition Period.

799. Cathedral at Rouen. 1290

Probably the [illegible] and after [illegible] were the [illegible] of the middle portal of the facade of the cathedral of Rouen. It has already been indicated, that here one always [illegible] a [illegible] structure. It is at [illegible] [illegible] and the basis in the development of forms, peculiar to the late Gothic French masters. It is as if he carried out this in the elevation of native masterwork, as if challenging the Italians, the school of Italian, indeed all the charm of the arabesques of the arcosques of the Renaissance, by showing of what the native art was capable.

Note 1820. See Arts. 108, 114.

[illegible] [illegible] are arranged [illegible] hollows or semicircles form between pion mouldings, before union as placed the first row of leaves, as if forming the front side of a round, wrought more heterogeneously than in [illegible] [illegible] [illegible] [illegible] the deep semicircular concave recesses.

800. Other Doorways.

Elsewhere from the time of Louis XII may be mentioned the s [illegible] arcade, richly ornamented by canopies, of the Cathedral of the Holy Spirit and the portal of the Tresorie at Rue in Pressy.

[illegible] portal of the Church of the [illegible]

the projection of the pilaster. Thereby the buttresses look like a firm circle of square Corinthian piers, whose rear portion extends as a plane surface and connects them with the drum.

d. Portals or Doorways.

Church doorways or portals often form the chief ornamental part of a facade. Until the beginning of the high Renaissance, and sometimes during this, the general composition continues to be that of the Gothic cathedrals. In its translation into the new forms occur a great variety of ideas, a great f fancifulness of the arrangement and frequently charming taste in the ornamentation.

1. Portals of the Transition Peeiod.

799. Cathedral at Rouen.

Probably by Roulland Leroux and after 1510 [1220] dates the decoration of the middle portal of the facade of the Cathedral of Rouen. It has already been indicated, that here one stands before a wonder of virtuosity. It is as if here the French master had gathered into one dazzling masterpiece the entire inconceivable ability, the acute certainty in technics, and the taste in the development of forms, peculiar to the l late Gothic French masters. It is as if he carried out this in the elevation of native mastership, as if challenging the Italians, the school of Gaillon, indeed all the charm of the arabesques of the arabesques of the Renaissance, by showing of what the native art was capable.

Note 1220. See Arts. 108, 114.

On the splayed jambs at each side are arranged four large hollows of semicircular form between rich mouldings, before which is placed the first row of leaves, as if forming the front side of a round, wrought more delicately than in lace and bronze, through whose beautiful perforations may be seen the deep semicircular concave cavetto.

800. Other Doorways.

Likewise from the time of Louis XII may be mentioned the e entrance archway, richly ornamented by canopies, of the Chapel of the Holy Spirit and the portal of the Tresorie at Rue in Picardy.

On the portal of the facade of the Chateau chapel at Usse,

instead of the usual arrangement of little figures of saints under canopies for the entire height of the jamb and arch of a high niche, that connects the doorway and window into a whole, is found a beautiful accepting band, on which at equal distances the bones of saints in high relief look from from [illegible] motives like coffers.

In the [illegible] the portal of S. Maria de Pala[illegible]as (style of Louis XII), that of the Church at Serrulles and of the Church [illegible] (1[illegible]), both in Champagne, and more in the style of Francis I.

2. Portals of the early Renaissance.

501. Various Examples.

In [illegible] Church of [illegible] Palera (Fig. 158) are combined under different heights of columns or pilasters without disturbance, since the foundation is [illegible] varying, [illegible], and is [illegible] in [illegible].

The portal of the right transept of S. Sebastian in Fano (Fig. 159) resembles a Roman triumphal arch in the entirely, but [illegible] the [illegible] forms of about 1585.

About contemporary, in S. Marina at Pontelio, the rear doorway at the end of the left aisle is similar in design, but has rich and delicate arabesques.

In the Church at Ayron with doorways, instead of an oval arch, are enclosed by two semicircular arches connected by a horizontal arch. A small arcade of seven arches with bases in them and a rich crown of finials connected by consoles [illegible] this rich doorway, accented by rich arabesques.

Fig. 158. Illustrated in [illegible], [illegible], Fig. 1.

Fig. 159. Its date would be 1585-1610.

Example 1. Exit on Palazzo [illegible] with a similar [illegible].

In a [illegible] in the [illegible] Lucca, [illegible] 1541. Two columns before pilasters at each side enclose the door extends to the impost cornice with a [illegible] above it. This pair of columns is crowned by a frieze [illegible], while above the arch a circle [illegible] motive, a

instead of the usual archivolts of little figures of saints under canopies for the entire height of the jambs and arch of a high niche, that combines the doorway and window into a whole, is found a beautiful ascending band, on which at equal distances the busts of saints in high relief look forth from medallions, that alternate with flat and delicately recessed motives like coffers.

To be mentioned are still the portal of S. Basile at Etampes (style of Louis XII), that of the Church at Berulles and of the Chateau chapel at Fleurigny (1532), both in Champagne and more in the style of Francis I.

2. Portals of the early Renaissance.

801. Various Examples.

On the principal doorway of the facade of the Church at S. Calais (Fig. 152) are combined three different heights of columns or pilasters without disturbance, since the foundation of each is clrearly visible, justifiable, and it is treated in accordance therewith.

The portal of the right transept of S. Eustache in Paris (Fig. 29) exhibits a Gothic enclosure with its canopy arch in the hollows, all translated into the richest early Renaissance forms of about 1535.

About contemporary, in S. Maclou at Pontoise, the rear doorway at the end of the left side aisle is simpler in design, but has rich and delicate arabesques.

On the Church at Auxon twin doorways, instead of an oval a arch, are englosed by two semicircular arches connected by a horizontal arch. A small arcade of eleven acches with busts in them and a rich crown of finials connected by consoles terminates this rich doorway, decorated by rich arabesques. [1221]

Note 1221. Illustrated in Palustre. L'Architecture etc. p. 269. Its date would be 1535-1540.

Likewise S. Malo at Valoques has an interesting high portal with a slender middle column.

In S. Aignan at Chartres is a good round-arched doorway of 1541. Two columns before pilasters at each side enclose it; an Ionic order extends to the impost cornice with a Corinthian above it. This pair of columns is crowned by a finial like a shrine, while above the arch a triple tabernacle motive, h

nicher at the middle, form the termination.

302. Portals with Acute-Angles Accivolts.

We now pass to a group of portals, that have a certain family resemblance, in that their arcivolts, or a portion of them, exhibit a square section in textural alternations, that [illegible] remembrance towards the clear and effective abstrity.

Particularly beautiful is the portal of the Church of S. Pierre at Caen, built erected between 1530 and 1540. Again on is a single doorway with oval arch; above it is a round-headed window of equal height with a bold middle pier, that extends to the keystone, and from which springs to each side as tracery a round arch with two horizontal bars above it, between which consoles and lozenge form complete the tracery.

At the base of the middle pier is a niche, above which rises as a canopy 2 1/2 times higher as a magnificent early Gothic arches suite of six angles to the keystone. The portal proper has three round-arched vaults, that have a particularly [illegible] effect, in that they have a square section, and whose jambs are possess with rich collets, while the front side is decorated by the richest lish arcadesques. On the outer band, the ornament before the external arcivolt is wrought so free, that it almost appears like watchers Tenbian lace-work, consisting of graceful consoles, foliage, motives with little intermediate columns, all alternating in the most beautiful order. On the piers against each arcivolt is placed a canopy for the non acanes statue.

[illegible] portal of [illegible] Pierre (Lyon), [illegible] (according to Plinatre), on which one of the arches bears the date of 1507, perhaps which later, is manifestly in very close connection in style with the portal at Caen, perhaps by the same master and somewhat earlier. It has one two steppes arcivolts, and below at each side of the middle pier is a doorway with oval arch. The outer arcivolt is supported by a single pilaster-pier with fine arcadesques. On the contrary, the tracery of the window is still late Gothic.

Also on the beautiful and noble portal of the Church at Ste Jean, the richly stepped arcivolt is treated with two pierceqpier and two ornamented by seated figures under each

higher at the middle, forms the termination.

802. Portals with Acute-angled Archivolts.

We now pass to a group of portals, that have a certain family resemblance, in that their archivolts, or a portion of t them, exhibit a square section in definite alternations, that by its sharp angle in even the midst of the most beautiful ornamentation imparts to them a clear and effective stability.

Particularly beautiful is the portal of the Church of S. P Pierre at Loudon, indeed erected between 1530 and 1540. Below is a single doorway with oval arch; above it is a round-arched window of equal height with a bold middle pier, that extends to the keystone, and from which springs to each side as tracery a round arch with two horizontal bars above it, between which consoles and lozenge forms complete the tracery.

At the base of the middle pier is a niche, above which rises a canopy 2 1/2 times higher as a magnificent early Renaissance spire of six stories to the keystone. The portal proper has three round-arched vaults, that have a particularly b bold effect, in that they have a square section, and whose jambs are recessed with rich coffers, while the front side is decorated by the richest flat arabesques. On the other hand, the ornament before the external archivolt is wrought so free, that it almost appears like stretched Venetian lace-work, consisting of graceful consoles, foliage motives with little intermediate columns, all alternating in the most beautiful order. On the piers beneath each archivolt is placed a canopy for the now absent statue.

The beautiful portal of S. Symphorien at Tours (1531, accoording to Palustre), on which one of the statues bears the d date of 1567, perhaps added later, is manifestly in very close connection in style with the portal at Loudun, perhaps by the same master and somewhat earlier. It has but two stepped archivolts, and below at each side of the middle pier is a d doorway with oval arch. The outer archivolt is supported by a single pilaster-pier with fine arabesques. On the contrary, the tracery of the window is still late Gothic.

Also on the beautiful and noble portal of the Church at L' Isle Adam, the richly stepped archivolt is treated with two rectangular and two ornamented by seated figures under rich

canopies in such manner, that the unbroken form of the archivolt is retained and is uniformly animated. Below the impost cornice the former is supported by Corinthian columns, one s spirally and the other vertically fluted. Finer mouldings a and surface ornaments permit the transition.

On the portal of the Chucrh at Sarcelles are likewise two archivolts with a similar angular and square section, each s supported by a fluted Corinthian column with its entablature, but all is already executed in fresh high Renaissance forms.

303. Examples from Toulouse and Fontevrault.

In Toulouse is found a beautiful and finely treated doorway, that stands detached before the side portal of S. Sernin like a triumphal arch. It dates from the time of the matured early Renaissance (1530-1540). Slender half columns with arabesque shafts are attached to broad pilasters, accompanying a round-arched doorway and bear above the entablature a semicircular gable with rich arabesgues.

The portal of the Church of La Dalbade in Toulouse is rich, interesting and beautiful. At the side a group of pilasters with a half column supports a broad round arch above its entablature, and two round-arched niches over each other. The entablature of the uppermost extends above the round arch, a tabernacle at the middle and other volute motives terminating the structure. The entablature of the pilaster is extended as the impost of the round arch and forms the lintel of the two doorways, whose middle and side piers are each decorated by a statue before niches with pilasters.

The doorway of the chapter hall in the cloister of the Church at Fontevrault, 1543, with piers very low in proportion to the round arch, shows on the latter chamfers and hollows alternating with ribs. The latter are set diagonally like g groins of square section, and are treated as little pilasters with capital and entablature. Three on each side of the middle portion with plain shafts adjoining each other are curved to the arch. Little figures with canopies fill the hollows, arabesques, masks, garlands of fruits and symbols of the Passion ornament the splays of the arch. The impost entablature is supported by three small Ionic columns, does not sufficiently follow the section of the arch, and intersects it too a

abruptly, since the latter in part extends down on the pier between the columns.

804. Comparison with Italy.

For these portals we might refer to an Italian work, that exhibits in its arrangement an entirely similar mode of composition, that we see in the French portals. It is that of t the Cathedral of Mongiovino on Lake Thrasymene, on which we find a Lombard or Gothic arrangement translated into the finest Renaissance forms, that nearly correspond to the phase, that is found on the two Bramante-Sansovino tombs in S. Maria del Popolo in Rome.

A round arch forms a lunette over the entablature of the d doorway; an upper and a lower order of free columns with the finest ornamentation on the shafts enclosesthe doorway at both sides.

3. Portals of the high and the late Renaissance.

805. Portals of the high Renaissance.

On the north portal of the Church at Chaumont-en-Vexin the hollows and archivolts as well as the entire facade are Gothic. Only the insertion of the two doorways, the bold modillion cornice over this, the tabernacle and the medallions of tympanum have chiefly high Renaissance forms.

Imposing, very beautiful and interesting is the middle doorway of the Church of Gisors. It was by two masters. The deep splayed jambs with two pilaster orders over each other and coffered conical vault still have elements of the high Renaissance, the upper half of the rear wall is in the richest high Renaissance, inserted by the master of the new tower.

The two towers occupy only half the height; above the lintel are two tabernacles and niches formed of splendid fluted Ionic columns, above being an attic with two rich panels up to the crowning cornice, over which is the lunette with the relief of Jacob's dream of the heavenly ladder, strongly influenced by Jean Goujon. The foliage is frequently charming, in part consisting of parsley leaves, better and more animated than in Lescot's court of the Louvre.

The arch by which the chapel de la Toussaint opens into the side aisle of the cathedral of Toul is a true portal. It exhibits three stepped and enlarged arches. The innermost res-

nave on a flared pilaster, has arches on two columns, and b

as with a low semicircle.

Likewise the Church at Cerdy has a portal of this time.

308. Examples of the Late Renaissance.

In the Tresor Place of Henry III, it is enjoyable to be re-
le to mentioned example such as the portal on the south side
facade of S. Nicolas-des-Champs in Paris, dated 1581. It is
like one of the bays of the interior of S. Peter in Rome cro-
ner by an angular gable.

Two ringed composite pilasters are connected by a niche and
have the fillets of a coherent order on both sides of a round-
nier gable. At both sides of the keystone are of the round
window in the tympanum are cherubical angels in motionately bi-
of flying. [illegible]
and [illegible] between the portals, inscription tablets over
the nicks and the keystone, sculptured ornaments on the pen-
[illegible]
that almost equals in fineness the high Renaissance.

Further on the facade of S. Nicolas at contains the round-ar-
ched doorway of the right aisle, indeed of about 1570-1580.
On both sides of the archivolt stand two fluted corinthian c
columns set before the pilasters, connected by a flat niche
[illegible]

Sometimes appear, and not always this advantage, foreign
and non-Italian influences.

With the increase of Roman types of tracery, the cordia l
lost a continent emphasis and nearly become ghoiel doorways
winds on open. Sometimes the middle bay of the lower ore-
receives a gable in order to account it connected more.

[illegible]

1. Windows of the early Renaissance.

A special difficulty for Renaissance architects lay in the
treatment of the tracery of the windows. Its elevation, ins-
ead of the "curtain wall" in the church, rendered difficult
frequently a harmonious connection of the fillies lines and
[illegible]

rests on a fluted pilaster, the middle on two columns, and t the outer one on a pier and a column. The latter archivolt is profiled as an entablature with cornice and triglyph frieze with a low architrave.

Likewise the Church at Cergy has a portal of this time.

806. Examples of the late Renaissance.

In the dreary times of Henry III, it is enjoyable to be able to mentionan example such as the portal on the south side facade of S. Nicolas-des-Champs in Paris, dated 1581. It is like one of the bays of the interior of S. Peter in Rome crowned by an angular gable.

Two fluted composite pilasters are connected by a niche and have the effect of a colossal order on both sides of a round-arched doorway supporting an entablature and an unbroken angular gable. At both sides of the keystone and of the round window in the tympanum are beautiful angels in moderately high relief. A very rich and good scroll frieze, medallions a and garlands between the capitals, inscription tablets over the niches and the keystone, sculptured ornaments on the members of the entablature, produce a very complete composition, that almost equals in goodness the high Renaissance.

Further on the facade of S. Maclou at Pontoise the round-arched doorway of the right aisle, indeed of about 1570-1580. At both sides of the archivolt stand two fluted corinthian c columns set before the pilasters, connected by a flat niche with canopy and having a sculptured cornice.

Sometimes appear, and not always with advantage, foreign and non-Italian influences.

With the increase of Roman types of facades, the portals l lost a prominent emphasis and mostly became gabled doorways within an arch. Sometimes the middle bay of the lower order receives a gable in order to accent it somewhat more.

e. Forms of Windows.

1. Windows of the early Renaissance.

A special difficulty for Renaissance architects lay in the treatment of the tracery of the windows. Its elevation, instead of the "upward growth" in the gothic, rendered difficult frequently a harmonious combination of the filling forms and their happy forming of the intrados of the window arch. By

[illegible] restriction separation of the people, these frequently [illegible]-abed opposing and weak forces, as here and there in S. [illegible] in Paris.

Likewise in the form of the [illegible] the consonance of t[illegible] the old and new forces presented its difficulties and somebody [illegible] as had to quite peculiar solutions.

On the facade of the Dutch at S. Salvo (Fig. 152), an [illegible] consonance with gaps is placed over a window with [illegible] and is very elegantly connected with the [illegible] form.

307. Window at San-San-Sevino.

One of the best preshed examples of a good solution for [illegible] is shown by a window in the side aisle of the Church [illegible].

[illegible] side aisle, supports the entablature, that intersects the [illegible] of the arch. It is indeed rather high; but the frieze and the spandrels of the arch are [illegible] perforated, the former by leaving the metopes open. Above the cornice rise the two [illegible].

[illegible] top by round arches with [illegible], that are adorned on the [illegible] of the window arch, while in the lower part of the [illegible] a kind of "perforated table from springs from the corners of the entablature. It is derived from the form of the [illegible] mullions and arms in curved curves points. Some [illegible], [illegible] and [illegible] -like plants [illegible] and animated attention to the finely [illegible] and [illegible] [illegible], [illegible] [illegible] over arch.

The round-arched architrave of the window is well profiled and is accordingly at the sides by [illegible], similar to those of [illegible]. Their entablature is crowned by an open curved [illegible], whose [illegible] relative is treated as a [illegible] with two small figures. Cameriere, canopy and other ornamental forms enhance the whole in harmony with the rich effect of the open treatment of the tracery.

308. Other Windows.

insufficient separation of the parts, there frequently originated opposing and weak forms, as here and there in S. Eustache in Paris.

Likewise in the form of the enclosure the combination of t the old and new forms presented its difficulties and sometimes led to quite peculiar solutions.

On the facade of the Church at S. Calais (Fig. 152), an antique entablature with gable is placed over a window with tracery and is very slightly connected with its arched form.

807. Window at Bar-sur-Seine.

One of the best treated examples of a good enclosure and t tracery is shown by a window in the side aisle of the Church of Bar-sur-Seine near Troyes.

Below the impost, three slender round arches, accompanied by very fine three-quarter columns and by broad pilasters on the side piers, support the entablature, that intersects the window at the height of the impost and corresponds to the stilting of the arch. It is indeed rather high; but the frieze and the spandrels of the arch are both perforated, the former by leaving the metopes open. Above the cornice rise the two piers to the arch. The three spaces arising thus are terminated at top by round arches with cusps, that are attached on the inside of the window arch, while in the lower part of the space a kind of "perforated gable form springs from the cornice of the entablature. It is derived from the form of the oval arch, begins semicircular, continues as two little vertical mullions and ends in convex curved points. Some crockets, cusps and suspended lily-like middle flowers form a pleasing and animated addition to the firmly drawn and sharply profiled lines, that have nothing of the flat character of intersecting oval arches.

The round-arched archivolt of the window is well profiled and is accompanied at the sides by pilasters, similar to those of Bramante. Their entablature is crowned by an ogee curved gable, whose central motive is treated as a tabernacle w with two small figures. Candelabras, canopy and other ornamental forms animate the whole in harmony with the rich effect of the open treatment of the tracery.

808. Other Windows.

No 3. Nicolas de Pierre les deux fenêtres-[illegible] [illegible] [illegible] [

On S. Nicolas at Troyes the wide round-arched window of the middle aisle is pretty satisfactorily subdivided by four mullions and four round arches, that support the extended impost band. Over this are continued the mullions, terminating in three round arches against the intrados of the arch, leaving open arch triangles at both sides. In La Ferte-Bernard the window mullions of Notre Dame are composed of various architectural motives, whose forms adhere to the style of those of S. Pierre at Caen, according to Palustre.

In S. Eustache in Paris, there occurs a different motive on the window over the transept doorway (about 1535). The mullions form a pretty arcade, above which extends a cellular network.

809. Windows with Rose Forms.

Not only rose windows are found, but also frequently the a attempt to treat the tracery above the impost of the arch as a half rose.

On the window of the facade of the chapel in the Chateau at Usse have been taken the radiating ribs of a shell as the tracery of the round-arched windows, between which the space is open. Over the portal of S. Andre-les-Troyes on the round-arched window is inserted in the jamb below an enclosure, whose lintel extends at the height of the impost and is supported at the middle by a little Ionic pier on a pedestal. In the semicircle above it rests a half wheel window.

There prevails here thus no endeavor to attain a kind of development of the motive upwards, but cerely an elevation in pleasing form.

On the facade of the Cathedral of Blois originated indeed about 1540 a window with peculiar treatment. A broad round-arched form is enclosed by a wide frieze, two consoles and a gable.

Within the round arch the tracery forms a half wheel window or rose, whose lowest subdivision is repeated in a sort of b broken entablature. Below this four round arches connect the mullions, whose extension forms one of the concentric divisions of the half rose.

One also meets with rose windows, in which the radiating d divisions naturally remain determinative. The drawing of the

gallery of the rose window on the facade of the Cathedral at Saint-Denis-Saint-Denis has segments of a lobed oval.

In the southern transept facade of St. Thomas in Paris is lobed rose window, the vertical and horizontal diameters are treated as a Latin Greek cross. To the half rains correspondis an inner circular one, on which rest the mullions of the eighteen radiating arches, which subdivide the outer circle. In the lower great case, the inner circle is only subdivided by the diagonal mullions. In the upper one the cross is the only division of the inner circle.

3. Windows in the Style of Rayonnante in Vienna.

Bib. Summaries.

Although [illegible] [illegible] discovered, that they be counted therewith, with some justification.

The twin windows of the chapter hall of the Chapterhouse at Lincoln have an lobed circular mullion with a circumscribing oval and also the five cross on the vents of the cloister.

In the transept of St. Pierre at Tonnerre is a good twelve lobed window tracery, which shows the beginnings with a diagonal and tracery performed side concave.

We have seen Troyes and its vicinity rich in portals of unusual; likewise are occasional windows found there.

Most subdivisions of windows occur in St. Nizier at Troyes, simply divided with three spaces of equal height below, some are not a small higher one in the middle towards the crown of the pointed arch. A difference division is shown by St. Pierre in Troyes. The upper and higher middle arch goes at the original arch by means of an angular gable, and instead of the cross lower point arches is a horizontal connection of the mullions. In a wide point-arched window over the tympan of the Portal at Pontarlier-Saint-Pierre Troyes (about 1500) at the height of the impost a cap, encircling circle above the two twin windows; a mullie over with circle for a system arranged below, while the canopy alone as a mullie over the lines the semicircle above the inner.

6. Windows of the mid Renaissance and of the 17 th Century.

tracery of the rose window on the facade of the Church at Brie-Comte-Robert has something of a doubled pearl.

On the southern transept facade of S. Eustache in Paris in both rose windows, the vertical and horizontal diameters are treated as a bold Greek cross. To the half radius corresponds an inner circular bar, on which rest the mullions of the sixteen radiating arches, which subdivide the outer circle. In the lower great rose, the inner circle is only subdivided by the diagonal mullions. In the upper one the cross is the only division of the inner circle.

2. Windows in the Style of Marguerite de Valois.

810. Examples.

From this charming phase several examples are fortunately preserved, that may be counted therewith, with some justification.

The twin windows of the chapter hall of the Monastery at Fontevrault of 1541 have an Ionic central mullion with a projecting slab like an entablature, that receives the round archivolts and also the five ribs od the vault of the cloister.

In the transept of S. Pierre at Tonnerre is a good triply divided window tracery, whose middle space terminates with a segmental arch betweey perforated side consoles.

We have seen Troyes and its vicinity rich in portals of this period; likewise are beautiful windows found there.

Good subdivisions of windows occur in S. Nizier at Troyes, triply divided with three arches of equal height below, above them at the height of the impost being a round arch at each side and a third higher one in the middle beneath the crown of the pointed arch. A different division is hown by S. Baptiste in Troyes. The upper and higher middle arch ends at the pointed arch by means of an angular gable, and instead of the three lower equal arches is a horizontal connection of t the mullions. In a wide round-arched window over the doorway of the Church at Pont-St-Marie near Troyes (about 1550) at t the height of the impost a sma,, entablature extends above t two twin windows; a middle pier with blind niche for a statue is arranged below, while the canopy alone as a middle pier d divides the semicircle above the impost.

3. Windows of the high Renaissance and of the 17 th Century.

[illegible] with very [illegible], [illegible] [illegible] [illegible]

Also during the high Renaissance, tracery was frequently retained in the windows, indeed as a slight division in contrast to the boldly treated window enclosure.

811. Examples.

One of the happiest arrangements of tracery as a subdivision of windows of the high Renaissance is shown by three windows of a chapel in S. Laurent at NogentAsur-Seine. The windows are treated as bold round-arched arcades. Two narrow and slender mullions, treated at the sides like fine pilasters, bear the upper half of the impost cornice, that extends across the window. The mullions continue above this and are connected by a round arch in the middle space, from whose impost s smaller arches pass into the curvature of the intrados of the window. The whole has a quiet, clear and intelligible effect, without weak curves, that so frequently occur in such cases. This probably falls in the time from 1550-1560.

Similar is the effect of the simple tracery of S. Eusebe in Auxerre, since within a wide archivolt two narrow mullions divide the window into one wide and two narrow side spaces. At the height of the impost a horizontal bar extends across, above which three round arches adjoining the archivolt and the bar subdivide the space.

In the same church is found a beautiful enclosure of a window. A coupled Ionic order flanks the window to the height of the impost, and then a fluted Corinthian is beside the arch, extending above it. The interval above it is skilfully filled by enclosed panels.

In other cases the tracery is more boldly treated as an elevation with a smaller order of columns or pilasters.

On the side aisle of S. Clotilde in Grand Andely, the windows of the chapels are divided in five parts. The mullions are treated as bold Ionic pilasters, whose entablature covers the two outer spaces, while it serves as the impost cornice for the round arches over the three middle spaces. This entablature projects only externally and internally; at the sides only the architrave is moulded. The cornice alone being cut off plain. A part of this window is visible in Fig. 168.

In the northern transept of the same Church (about 1550), the window adjoining on the right that of Fig. 181 exhibits a

happier arrangement of the tracery. Above the four columns of the form like a triforium rise four slender round arches to the impost, whose uppermost member extends through above them. Over it begins the tracery of the interior of the arch with four oval arches, corresponding to the lower ones. Above their crowns begins a second series of similar arches; then a third to the termination at the archivolt. This oval shape composes a shape, that has a less unpleasant and weak effect, than if it consisted of circles or ovals, as may be s seen in many windows of S. Eustache in Paris.

4. The Segmental Arch in Monumental Architecture.

812. Segmental Arched Window.

Indeed offensive is the effect of segmental arched windows on a church building with any monumental expression. They show plainly, that neither means existed for providing good lintels nor sufficient space for turning a round arch. They have a particularly injurious effect in connection with the antique orders, as on the Dome of the Invalids in Paris. (Fig. 205).

Jacques Lemercier perhaps first employed them on the facade of the Church of the Sorbonne (about 1629). (Fig. 257). The same after 1652 or Methozeau on the Oratoire in Paris after 1621. The windows on Lemercier's Oratoire in 1621-1630 have segmental arches and a cap of similar form, that rests on the ears of the window architrave. below the architrave is suspended drapery with floating bands. The rather happy equilibrium in the distribution of these forms may be recognized, b but their spirit expresses nothing.

f. Arcades, Caps and Balustrades.

813. Arcades.

Over the main portal of the Church at Caudebec-en-Caux figures like caryatids form a kind of open arcade, which connects the little turrets above the buttresses. They appear to date from the time of the advanced early Renaissance.

As an arcade or a series of statues before niches is to be mentioned that of the Cathedral at Angers, of about 1540, with 8 bays, and that oveh the portal of the Church at Montresor. (Fig. 153).

814. Caps and Balustrades of the early Renaissance.

On the very rich late Gothic facade of the Church at Caudebec-en-Caux, some of the upper parts pass into very open early Renaissance caps of the style of Francis I; thus on the three tower-like buttresses at both sides of the middle aisle.

On the northern side of the Church at Gisors, under the window on the right of the transverse aisle is arranged a very pretty balustrade motive, apparently as a mere decoration. The lower portion consists of medallions with heads, the upper being small candelabras supporting oval arches.

In the balustrades of the Church of Notre-Dame-des-Marais in La Ferte-bernard occur figures, which according to Palustre represent the seven days of the week, the king of France, his peers, as well as the "temperaments in medicine".

815. Examples of the high Renaissance.

On the high chapel in S. Laurent at Nogent-sur-seine, the crowning balustrade is formed of slabs, perforated in lattice patterns. Each ban has three panels. Over the middle one is a rich addition and bold pedestals with obelisks separate the bays.

On the Church of S. Clotilde in Grand Andely, the water-spouts of about 1550 are treated as rich vases. On the lower cornice they project from the wall and are supported by two heads not represented in Fig. 163, on the upper resting on a console.

On the Church of Le Mesnil-Aupry extends externally a Doric cornice and frieze with metopes, as a termination of the middle aisle.

Chapter 18. Various Parts of Interiors of Churches.

The character of the equipment is commonly of high importance for a knowledge of the style, and therefore we include t the following.

a. Altars.

816. Transition Style and early Renaissance.

To be mentioned at first is an altar in the cathedral of P Perpignan with Renaissance paintings of 1504. Also the high altar from the later Renaissance period, treated in about the style of a church facade.

Palustre mentions the altar of the Cathedral of Auch as belonging to the style of Louis XII.

The Church of S. Pierre at Avignon has an early Renaissance altar with three niches between pilasters, over whose entablature a pediment terminates the elevation. The pedestal extends unbroken, and on it is represented the Last Supper in r relief. The treatment however is not as fine as in the region of the Loire. Further and likewise in the south is the altar of S. Bertrand-de-Comminges in Languedoc, of 1535 and covered with Sarancolin marble.

Further in the north:-- in S. Alpin at Chalons-sur-Marne, the first altar on the right (about 1535-1540) exhibits a rich and handsome arrangement. The round-arched niches, of which the middle one is crowned by a pediment and commences with its arch above the entablature of the dividing pilasters, form the wall decoration of a chapel-like recess with coffered oval arch above it, and that is again enclosed by pilasters, entablature and pediment. In the spandrels of the arches are vestiges of paintings.

In the Church at Pierrefonds the left side aisle has a beautiful triple wall altar in two stories (about 1530-1550). Below are coupled Doric columns, above being thir projecting t tabernacles with niches. Those at the sides are covered by segmental caps, the middle one being somewhat higher and ending with a motive like a dormer window. An altar in the Holbein style is in the Abbey Church at S. Claude in Franche Comte.

Palustre [1222] also mentions the following examples:-- in t the region of Troyes are altars in S. Andre-les-Troyes, Geraudot, l'Isle-Aumart and La Chapelle-S.-Luc. Examples in Lor-

Doveraine, as vicedy by an [illegible] in my visit son
ore, are in Saint-Vivent, Besançon, Montcony and Ver-
in Burgundy:-- in Notre Dame de Dijon, Saint-Jean-de-Jo-
ans Bourgy near Saone. Number in Dijon cards of Fécamp. In
the Cathedral of Rouen and in the Churches of Poitiers (Jura),
i. Jurine in Avignon, Orange (Deux Sèvres), Ue in Saint-Jean-
(Marne-et-Loire).

Note 1222. See Architecture de la Renaissance. p. 250.

812. Style of Marguerite de Valois.

In the very beautiful altar of the Church of Saint-Jean near
Dijon (about 1520), there must evidently be being under a certain
influence of Domenico di Barbiere (Peter Fiorentino; see
Arc. 625), the high frame in a most exciting like a console,
and is accompanied on the sides by a little figures by his
[illegible]

and the rear addition to the side frame the rich and high si-
de walls, divided by four Corinthian columns, between which
[illegible]
Zone. The 3 arch a of doors in the sides wrapped to the i.co-
ast of the middle one. Pilasters and entablatures accompany co-
ne. Then while this architrave are also accompanied pillars
[illegible]
[illegible] pilasters and excellent composition.

[illegible]

[illegible] of Domenico Piccardino and his son-in-law, the unfor-
tunately disappeared. Perhaps only is based on an error. A
Accordance to R. Cossilin and I. C. Marquet de Vasselot (c. 821),
this altar was a work of Jacques Julio, begun and completed
in 1520.

813. Altars of the high Renaissance.

Most has recently been said of the altar of Jean Goujon for
the Church Samuel at Rouen, now in the St Germain (Arc.
[illegible]), anything with Fig. 127 to describe the type of this so-
[illegible] work.

In the Church of Bizore were erected at the end of are have
by the master of the new power (Arc. 723) the [illegible] altar
[illegible] before the [illegible] and against the wall of the
[illegible] aisle.

[illegible]

Lorraine, as worthy by their architecture as by their sculpture, are in Saint-Mihiel, Hattonchatel, Genicourt and Verdun. In Burgundy:-- in Notre Dame at Beaune, Septfonds near Joigny, and Etigny near Sens. Further in other parts of France. In the Cathedral of Rodez and in the Churches of Poligny (Jura), S. Didier in Avignon, Oiron (Deux Sevres), De la Bourgonniere (Maine-et-Loire).

Note 1222. See Architecture de la Renaissance. p. 280.

817. Style of Marguerite de Valois.

On the very beautiful altar of the Church of Bouilly near Troyes (about 1550), that must stand as being under a certain influence of Domenico del Barbiere (called Fiorentino; see Art. 658), the slab rests on a base extending like a console, and is accompanied at the sides at a little distance by two piers with coupled Doric pilasters. Over their entablature and the rear addition to the slab rises the rich and high altar walls, divided by four Corinthian columns, between which are placed window enclosures like those of the cancellaria in Rome. The cornices of those at the sides extend to the imposts of the middle one. Garlands and cartouches accompany them. Sunk within this enclosure are rich sculptured reliefs from the story of the Passion. Statues above the entablature terminate this refined and excellent composition.

The altar of S. Urbain at Troyes, once famous by the collaboration of Domenico Fiorentino and his son-in-law, has unfortunately disappeared. Perhaps this is based on an error. A According to R. Koechlin and J. J. Marquet de Vandol (p. 221), this altar was a work of Jacques Juliot, begun and completed in 1560.

818. Altars of the high Renaissance.

What has already been said of the altar of Jean Goujon for the Chateau chapel at Ecouen, now in that at Chantilly (Art. 210), suffices with Fig. 187 to describe the type of this beautiful work.

In the Church at Gisors were erected at the end of the nave by the master of the new tower (Art. 733) two peculiar altar structures before the arcade pier and against the wall of the transverse aisle.

On the left the altar table stands on a tabernacle formed

of Jacopo. At the right side the upper sacramento is very
slender, and the entablature even sometimes has such inroads
made in recession as the Quattrocento in a group of Lorenzo
Ghiberti. The architect belongs to the school of Jean Goujon,
and the courtyard palace with the cast of the Renaissance.

[illegible]

[illegible] of the usual altar for the chapel des Tombe. Corinthian
pilasters form a narrow niche, outlining with the frieze and a
two minor, each having two relievi above each other sculpture,
or frieze. They stand on a high base and support the cornice-
ring architrave. The high altar of the Cathedral at Amiens
has the form of a three-sided counter facade with a two-story
[illegible] [illegible] [illegible]
[illegible] on the outbreaks. 3. Pensieri at Troyes also possess-
[illegible] in the character of the time of Henry II.

"

[illegible]. Altars of the 17 th century.

In the 17 th century, much other things, we are the use of

[illegible]

The regular entablatures of each of the still preserved altar
[illegible] are broken in the chapel de la Trinità in the Mate-
[illegible] and at Chantenelleau are each [illegible].

Note 1323. See Archives de l'Art Français. 2 nd Series. V
vol. 2. p. 349 et seq.

An interesting architectural altar, apparently from the time
of Louis XIII, may be seen in S. Étienne at Toulouse.

On the altar of the Church of the Grey of Sicaulion were a
two marble columns, which cases and Corinthian capitals were
of wood and came from a different monument.

In some time been the influence of certain works on small
in Italy became much greater. Nothing shows this better than
the changes in Lucerne, that have remained to us. They con-
mit the arrangement to not closer inconsistent, have in the Tim-
es of the Dominicans at Lyons the tabernacle of an altar was
or tabernacle [illegible] [illegible], even made according to a drawing
[illegible] 1324
ing of Bramini in Rome.

of very beautiful columns. Above their entablature rises as a second story a still more slender tabernacle enclosure, beneath whose arch is represented in high relief the Ascension of Christ. At the right altar the upper tabernacle is yet higher, and its entablature even conceals the arch impost. Here is represented the Crucifixion in a group of detached statues. The architect belongs to the school of Jean Goujon, and the columns belong with the best of the high Renaissance.

We now mention further:-- in the cathedral at Langres the altar of the chapel after the chapel des Fonts. Corinthian pilasters form a narrow middle building with the niche and t two wider, each having two reliefs above each other enclosed by frets. They stand on a high base and support the terminating entablature. The high altar of the Cathedral at Rheims has the form of a three-aisled church facade with a two-story central building crowned by a gable, and a coupled Corinthian order on the buttresses. S. Pantaleon at Troyes also possesses an altar in the character of the time of Henry II.

819. Altars of the 17 th Century.

In the 17 th century, among other things, we see the use of marble become more common.

The detailed estimate of cost of the still preserved altar of marble and bronze in the chapel de la Trinite in the Chateau at Fontainebleau has been published.[1223]

Note 1223. See Archives de l'Art Francois. 2 nd Series. V Vol. 2. p. 349 et seq.

An interesting structural altar, apparently from the time of Louis XIII, may be seen in S. Etienne at Toulouse.

On the altar of the Church of the city of Richelieu were t two marble columns, whose bases and Corinthian capitals were of wood and came from a different monument.

In this time also the influence of certain works executed in Italy became much greater. Nothing shows this better than two passages in letters, that have remained to us. They permit the statement to not appear impossible, that in the Church of the Carmelites at Lyons the tabernacle of an altar was of precious marble and bronze, even made according to a drawing of Bernini in Rome.[1224]

Note 1224. The brother of the Superintendent Fouquet writes

big from Zeus in 1252:-- "[illegible]

[illegible] ment visa to you by Saint-Yves, and I have described a trest-tee, that I send you. There will yet be found some for the [illegible] opportunity for houses - -- -I ask further:-- why [illegible] you wish to send me the plans of your houses and of your [illegible] be who would not be useless". Archives de l'Art français. [illegible] series 2. vol. 2. p. 290, 291. (1852-1866).

The carnivals of Vaucluse Massif in Val-de-Grace, in sol-[illegible] of los six, instead of four, solidly twisted columns, is [illegible] the list of Serlion.

The discovery with subtly tilted lines:-- the high al-[illegible] of an Dawson as Gassendville from the second half of [illegible] 17 in counter consists of a very bad frame with circle [illegible] quarters. It encloses three scenes in low relief [illegible] representations of the Passion. In each side of the [illegible] is a rude cartwheel two flues Corinthian columns, wide [illegible] lower twist is accounting by second work, with a broken segm-[illegible] above its counter entablature.

D. Ono.r and Dessel Polcasses.

Three line cases of wood are [illegible] not only converting case-[illegible] of Secondary etc, but also sometimes architecture wh-[illegible], which may be regarded as conclusions of [illegible], f [illegible] to commercially adjacent for exhibition at a lesser [illegible].

E.D. Frequent that the Transition period and the early [illegible].

We meet with two examples of enclosures in wood; when of the Chapel of S. Sermin in Sionnone, with pewter [illegible] and [illegible] above, modernly from the time of Louis XII, a and the chapel enclosures in the [illegible] at Avesix, [illegible] of 1483.

Note 1225. On the beautiful enclosures at Rouen and [illegible] I unfortunately neglected to take detailed notes.

A beautiful example of masonry or wall decoration is shown by the screen close enclosure of the Cathedral at [illegible] with the [illegible] carving dates of 1521 and 1529.

him from Rome in 1655:-- "I have carefully sought in Rome for all engravings of architecture, fountains and palaces; I have sent them to you by Saint-Malo, and I have described a treatise, that I send you. There will yet be found some for the ornaments appropriate for houses - -- -? And further:-- "If you wish to send you the plans of your houses and of your gardens to have them criticized a little here by experts, perhaps this would not be useless". Archives de l'Art Francais. S Series 2. Vol. 2. p. 290, 291. (1862-1868).

The tabernacle of Hardouin Mansard in Val-de-Grace, in spite of its six, instead of four, spirally twisted columns, is for a change similar to that of S. Peter, and is nowise worse than that of Bernini.

One also meets with entirely differing forms:-- the high altar of the Church at Gaussainville from the second half of t the 17 th century consists of a very bold frame with simple sculptured quadrants. It encloses three arches in low relief with representations of the Passion. On each side of the frame is a niche between two fluted Corinthian columns, whose lower third is surrounded by scroll work, with a broken segmental gable above its returned entablature.

b. Choir and Chapel Enclosures.

Under this class of works are found not only charming examples of decorative art, but also sometimes architectural motives, which may be regarded as reductions of arrangements, f for which no opportunity appeared for execution at a larger scale.

820. Examples from the Transition period and the early Renaissance.

We meet with two examples of enclosures in wood; that of the Chapel of S. Germain in Ribemont, with panels below and open tracery above, apparently from the time of Louis XII, a and the chapel enclosures in the Cathedral at Evreuk, likewise of wood. [1225]

Note 1225. On the beautiful enclosures at Nevers and Amiens I unfortunately neglected to take detailed notes.

A beautiful example of masonry or wall decoration is shown by the closed choir enclosure of the Cathedral at Chartres w with the frequently occurring dates of 1521 and 1529.

They appear designed for the interior, and therefore in part to be a finer and further development of the Italo-French school of Gaillon. The wall panels, like doors or windows, are above with rounded angles, enclosed by several rounds with Gothic bases, and they are recessed between richly moulded and splayed jambs, that are separated by wide vertical bands with pilaster panels. On these broad panels as well as on c certain narrower moulded members are the ornaments formed according to pure Italian prototypes of the Veronese-Venetian school, while on the coves and members lying between them occur foliage more like Gothic, as well as motives consisting of mixtures of the old fancies and the new forms in different p proportions, such as interlaced or spiral ascending bands, s shells, medallions etc.[1226]

Note 1226. Jean Le Texier, called Jean de Beauce -- not to be confounded with one before known, likewise Jehan de Texier, mason in La Ferte-Bernard -- who built the north tower of the Cathedral from 1507-1512, according to Lance commenced the choir enclosure in 1514, which was not finished in 1529. It was carried on by Francois Marchand, sculptor in Orleans, in the years 1532 and 1542. Palustre also gives for the parts described by us the dates of 1521-1529.

The enclosures from the Chapel of Pagny (Cote d'Or) in the collection of M. Edmond Foule[1227] in Paris are dated from 1537-1538 and are of particular beauty.

Note 1227. Reproduced in Palustre, L. Architecture etc. Fig. 93.

At each end they form an altar with a rear wall crowned by a gable, whose entablature is continuous. At the middle is a round-arched doorway between half columns, over which rises a third gable, from which extends a high crucifix, accompanied by a statue over the half columns. Between these and the altars is the perforated portion of the enclosure, with three intercolumniations in each. At the height of the altar slab, it consists of an arcade of small round arches between small fluted pilasters with slender candelabra columns above them, which support the entablature with a high and richly sculptured frieze. We here see the style of Francis I in nearly the noble development, that corresponds to Baramante's portions

of S. Maria Della Spina in Pisa. The composition is just as open in numerally monotheistic composition as overlaid by the animated, spirited and very very refined details. The heavy elaboration of stone and marble complicates the impression of the work of rare north man Essen.

So do churches are also the court enclosures in the Duomo at Orvieto, Santa-di-Giorgio in the Santa-Maria, of about 1550-1560.

Note 1229. Description from a photograph in Tracchero Museum in Pisa.

In a side chapel of Notre Dame at Amiens, the architecture-arcade of a monumental arcade and delicate architecture, entirely in the renaissance of about Tuly of about 1510. Within the chapel was instead of tracery or lighter work is a free and open composition of ornaments, saint-figures, scrolls etc. In the same chapel the gothic enclosures were commenced in 1531 and are of very beautiful work.

They exhibit arcades, in which as open work (about like the [illegible] a centerpiece stands in the middle, accompanied by that small work with consoles and little angels, all in bold lowing, with the arabesques cover the pilasters, arch piers, architrave and illiadens.

The sculptures on the Campan of Pesaro are Pisan instructions of similar Italian works, for example of the [illegible] Benedic in Polcoro. In the middle a doorway flanked by half [illegible] with a shell. With two angels supporting an [illegible]. A [illegible] the architecture itself with two angels at each side, above on [illegible] the architrave. Above the architrave there is a tri-[illegible] of which with open panels, which supports the upper cornice. 1280.

Note 1229. Illustrated by Anthyme Saint-Paul in Plonot. V [illegible] c. p. 315.

301. Examples of the high Renaissance.

[illegible] water tendency of the high Renaissance, or which is

of S. Maria delle Gracie in Milan. The composition is just as rich in naturally harmonized contrasts as charming by the animated, spirited and yet very refined details. The happy alternation of stone and marble completes the impression of an art work of rare worth and grace.

To be mentioned are also the choir enclosures in the Church at Notre Dame-de-l'Epine in the Haute-marne, of about 1535-1540.[1228]

Note 1228. Described from a photoghoph in Trocadero Museum in Paris.

In a side chapel of Notre Dame at Rodez, the enclosure consists of a beautiful arcade and pilaster architecture, entirely in the character of upper Italy of about 1510. Within the open arch instead of tracery or lattice work is a free and o open composition of ornaments, candelabras, scrolls etc. In the same church the choir enclosures were commenced in 1531 and are of very beautiful work.

They exhibit arcades, in which as open work (about like the choir balustrades of the sacrsisty of S. Lorenzo in Florence) a candelabra stands in the middle, accompanied by rich scroll work with cornucopias and little angels, all in bold drawing, while fine arabesques cover the railings, arch piers, archivolts and pilasters.

The enclosures in the Church of Fecamp are French interpretations of similar Italian works, for example of those in S. Petronio in Bologna. In the middle a doorway flanked by half candelabra columns, over whose lintel follows a semicircular gable with a shell, with two angels supporting an emblem. A steep tracery gable with crockets terminates this lunette. The enclosure itself with two panels at each side, shows on one an open colonnade on a railing ornamented by shields, garlands and medallions. Above the entablature thereof is a kind of attic with open panels, which supports the upper cornice.[1229]

Note 1229. Illustrated by Anthyme Saint-paul in Planat. V Vol. 6. p. 378.

821. Examples of the high Renaissance.

There are also some examples from the time of that interesting severer tendency of the high Renaissance, of which we

and as Pavia celebrates here, we have already illustrated in [illegible] the style was found in the pendentives of Leon, one of 1250.

In the Church at S. Lorenzo there stands at the right side of the rood screen a later enclosure, consisting of a quatrefoil [illegible] with a high frieze, over it can be seen in a diagonal arcade in relief, so that this composition resembles the still remaining frame monument of Theodica at Cordova.

If we refer to the art, this was at the time of the rood screen, i.e., about 1250, although the quatrefoil of Leon is [illegible] Tuscany.

A very nearly curved but already remarkably Saracen church on another I saw preserved in the Museum at Sanpedro.

"

still some, that have a rich and varied, even if just the most characteristic examples of the best period have as yet been [illegible].

In the Pavia [illegible] rood screen of the church of S. [illegible] as Pavia, there are cornice on the door frieze, [illegible] as well as the shield in the cornelline [illegible] belong to the Bellamonte; the foliage, on the contrary, with the [illegible] like the [illegible].

XXX. Rood screens of the early Renaissance.

The rood screen of the Dominicans at Siena dates the 1326 of 1326. It is one of the most [illegible] compositions of the [illegible] early Renaissance, and reminds by the [illegible] Gothic elements and the richness of its [illegible] the [illegible] of the Cathedral of Pavia. 1280 In the [illegible] figures, [illegible] on the [illegible], small [illegible], [illegible], [illegible] and [illegible], it [illegible] evident an Italian and in part a Venetian influence of [illegible].

[illegible]

Italy, such as the reliefs on the steps and walls of the Cro-

spoke in Art. 182.

The charming enclosure of the baptismal chapel in the Cathedral at Troyes belongs here, and was already illustrated in Fig. 41. Particularly beautiful chapel enclosures in this t tendency of the style are found in the Cathedral of Laon, one of 1555.

In the Church at S. Florentin there stands at the right behind the rood screen a choir enclosure, consisting of a charming series of fluted Corinthian pilasters, whose entablature has such a high frieze, that it can be subdivided in a pleasing arcade in relief, so that this composition recalls the still remaining Roman monument of Tutelles at Bordeaux.

If my notes do not err, this was of the time of the rood screen, i.e., about 1600, although the character of that is the best high Renaissance.

A very richly carved but already somewhat Barocco chapel enclosure I saw preserved in the Museum at Langres.

c. Rood Screens.

Among these designs so commonly devoted to destruction are still some, that have a high art value, even if just the most beautiful examples of the best period have as good as disappeared.

On the famous late Gothic rood screen of the Church of S. Madeleine at Troyes, there are panels on the four piers, whose designs as well as the shells in the corbellings already belong to the Renaissance; the foliage, on the contrary, still has incisions like the thistle.

822. Rood Screens of the early Renaissance.

The rood screen of the Cathedral at Limoges bears the date of 1533. It is one of the most charming compositions of the perfectly mature early Renaissance, and recalls by the goldsmith-like fineness and the richness of its details the facade of the Certosa of Pavia.[1230] in the delicate figures, such as cupids, small angels, chimeras, griffins and satyrs, is likewise evident an Italian and in part a Venetian influence or even hard.

Note 1230. Before the most delicate chiseling of these ornaments, one recalls the most beautiful of similar works in Italy, such as the reliefs on the steps and walls of the Gio-

Sixteen; painted on the court of Palace Gate in Venice, the commendatore in the window of the "Pitoso Mese Gaio", and at other works in Cento.

In the other passages with ornamental stone, the size does being varied. Unfortunately it is now attached to the inside of the facade.

Ibid. Other examples.

The good corner in the Dazion at Bergeggi from the time of Alonzo I is somewhat more advanced than those of Giuseppe, a fact deserves to be mentioned. *Problem:*-- In the Chiesa di Santa Maria-la-l'Opera [illegible] near Taglione-sur-Mare the road a [illegible] on ceilings, lower of posts [illegible]. The beautiful [illegible] of S. Dorix at Gurcaeli, for which [illegible] date of 1510-1521 is given. The remains of the Fenisseance road sur-face of the Dazioneri at Langeas, observed in the Museum Ono-ra. Finally two works in wood:-- a plan wooden door with the characters of the sayis of Francis I with projecting [illegible]

[illegible]

[illegible] in the Dazion of Vi[illegible]-la-Ge, a wooden screen surmounted by four Doric columns, built between 1540-1550. In the ceiling are [illegible] with perspectives in pai-[illegible]-arches [illegible].

Note 1221. Four 3/3 miles from Gheione-sur-Mores.

Ibid. Examples of the plan wooden[illegible].

Among the good corners of the [illegible] Foundaseno [illegible] up [illegible] in the Fiaso plane [illegible] already noted in the Dazion de [illegible]. It was begun in 1[illegible] by Lieran Gaccio, who was well under the influence of Jean Goujon. (*Ill.* 171).

A singular [illegible]-sided corner [illegible] an odd size of a mid-[illegible] [illegible] twice as wide as [illegible]. The [illegible] [illegible] on side [illegible] [illegible] before the two [illegible]. They have a row of leaves [illegible] the [illegible] at [illegible] [illegible] [illegible] are [illegible], the lower [illegible] [illegible] from the upper two-[illegible]. In order to not [illegible] [illegible] the length of the [illegible], there is [illegible] [illegible] composite [illegible] and the superstructure a [illegible] [illegible]. The [illegible] is [illegible] as a [illegible]; the [illegible]

Giants' Stairway in the court of Palace Doge in Venice, the candelabros in the windows of the Certosa near Pavia, and similar works in Como.

It has three passages with simicircular arches, the side ones being stilted. Unfortunately it is now attached to the inside of the facade.

823. Other Examples.

The rood screen in the Church at Branges from the time of Francis I is somewhat more advanced than those of Limoges, a and deserves to be mentioned. Further:-- in the Church at Notre Dame-de-l'Epine [1231] near Chalons-sur-Marne the rood s screen and enclosure, indeed of about 1540. The beautiful rood screen of S. Croix at Quimperle, for which the date of 1536-1541 is given. The remains of the Renaissance rood screen of the Cathedral at Langres, preserved in the Museum there. Further two works in wood:-- a rich wooden rood screen with the character of the style of Francis I with projecting upper passage apparently supported by suspended arches and circular stairways in the Church of Villemaur in Champagne. And in the Church of Villiers-le-Bel a wooden organ screen s supported by four Doric columns, indeed between 1540-1550. On the railing are arranged reliefs with perspectives in round-arched panels.

Note 1231. Four 3\8 miles from Chalons-sur-Marne.

824. Examples of the high Renaissance.

Among the rood screens of the high Renaissance must be mentioned in the first place that already noted in the Church at Gisors. It was begun in 1569 and indeed by Jean Grapin, who was yet under the influence of Jean Goujon. (Art. 671).

A slender round-arched arcade stands at each side of a middle one about twice as wide and somewhat higher. Two three-quarter columns on high pedestals stand before the two piers. They have a row of leaves above the base and at one-third third their height and are fluted spirally, the lower third differently from the upper two-thirds. In order to not otherwise increase the length of the slender shaft, there is inserted between the Composite capital and the entablature a sort of square abacus, treated with angels' heads and a beaded astragal. The keystone is shaped as a high console; the middle

one directly supports the architrave; those at the sides by the medium of capitals on which medallions stand, that hold angels standing on the arch.

In the spandrels of the middle arch lie angels holding garlands to the keystone. Above the columns the entablature is returned. In the rich frieze are winged figures, that end in scrolls and hold tablets with inscriptions, vases and garlands. In the figures the treatment of the legs has entirely t the characteristics of those by Goujon in his figures of Diana and the nymphs; his art likewise prevails in the frieze.

825. Destroyed Rood Screens.

Famous and unfortunately destroyed rood screens from the time of the high Renaissance were in S. germain-l'Auxerrois in Paris, by Pierre Lescot and Jean Goujon. (1541-1544). In S. Pere at Chartres, by Jehan Bernardeau and Francis Marchand (1540-1543); that of the Cathedral at Langres (1550-5). That already mentioned of Domenico Fiorentino in S. Etienne at Troyes, which passes for his masterpiece, and was executed in 1549 in company with his son-in-law Gabriel le Tavereau. Finally the former rood screen of the Cathedral of Toul must have been in the same style as the two chapels des Eveques a and de la Toussaint. (Art. 723).

826. Rood Screens from the time of Henry IV.

From the time of Henry IV are to be mentioned two, that were contemporary, but very different in form and character.

The rood screen in the Church at S. Florentin (Yonne) passes for a work of Jean Boullon. Three round arches, separated by fluted Corinthian pilasters support above the entablature a balcony, whose balustrade consists of open panels, in which lilies and band-like cartouches alternate. The flat stone c ceiling on stone beams must be of 1600.

The rood screen of Pierre Biard in S. Etienne-du-Mont in P Paris, the sole one remaining there, was begun in 1600 and e exhibits no Flemish influence whatever. It forms a kind of bridge with a single oval arch between the rear crossing piers, about which winding stairs lead upward. The side aisles are entirely colosed with a doorway placed at the middle of each. The ornamentation is rich and is decorative as a whole, but affords not the slightest enjoyment taken in detail. The

[illegible] or the commander lie in a surface without relief. In-
ny manner as if part and of a board with a saw, as in the con-
[illegible]
[illegible] of the doorways are here in geometric form, like in-
ng orchives. The [illegible] panels exhibit various perform-
ner interwoven cones exposed in stone. The angels in the
[illegible] seem to [illegible] something of those on the [illegible] to
[illegible] of the [illegible]; the figures over the two doorways
to the colored [illegible] recall the two figures of the [illegible] by
[illegible] in the new gallery of S. Donato in Florence
[illegible] the [illegible] of his doors.

The road screen in S. Trovaso at Toulouse, from the time of
[illegible], [illegible] [illegible].

In comparison may be mentioned the small organ screen in S.
[illegible] at S. Denis in Paris, which is architectly arranged.

c. Wooden Door Savers and other Works in Wood.

Many wooden sleeves of doors are also such works of high re-
[illegible]. They not alone excite interest as door leaves, but rec-
[illegible] since they are efforts when one searching points for corpo-
[illegible] reconstruction in certain [illegible] of art. We must ob-
serve [illegible] lower [illegible] with each examples.

1. Doors of the early Renaissance.

Bar. Doors in the Cathedral at Pavia.

[illegible] and to the most [illegible] door leaves in the ear-
ly Renaissance of Italy I select those of the Cathedral of
Lausanne (where [illegible]). In [illegible] of these ancient art-
[illegible] in the [illegible] [illegible] and [illegible] [illegible] a [illegible] [illegible]
[illegible], which at the same time forms the frame
and [illegible] for closing the opening of the doorway.

In the lower half is only [illegible] [illegible] [illegible]
[illegible] [illegible]. The lower [illegible] of [illegible] [illegible]
[illegible], [illegible] from the [illegible] of a primary [illegible] or [illegible]
[illegible] and are [illegible] by [illegible] pilasters, from [illegible]
[illegible] [illegible] [illegible] [illegible]. An [illegible] [illegible] [illegible]
[illegible] [illegible] the lower [illegible] [illegible]. In the
[illegible] the [illegible] [illegible] [illegible], [illegible] [illegible]
[illegible] in [illegible] are [illegible] [illegible] [illegible] [illegible].
[illegible] are [illegible] and [illegible] of the [illegible] [illegible] [illegible]-
[illegible] [illegible] [illegible] [illegible]. [illegible] [illegible]

fronts of the ornaments lie in a surface without relief. They appear as if cut out of a board with a saw, as in the Louvre on the second story of the gallery next the river. The consoles of the doorways are made in prismatic form, like long triglyphs. The balustrade panels exhibit various perforated interlaced bands executed in stone. The angels in the arch spandrels recall something of those on the guichet de Lesdiguieres of the Louvre; the figures over the two doorways in the colosed sides recall the two figures of the Medici by Michelangelo in the new sacristy of S. Lorenzo in Florence a and the draperies of his Moses.

The rood screen in S. Etienne at Toulouse, from the time of Louis XIII, was reproduced in Fig. 51.

In conclusion may be mentioned the small organ screen in S. Paul et S. Louis in Paris, which is skilfully arranged.

d. Wooden Door Leaves and other Works in Wood.

Among wooden leaves of doors are some art works of high worth. They not alone excite interest as door leaves, but rather since they yet afford valuable starting points for comprehending the decoration in certain phases of art. We must therefore linger somewhat longer with such examples.

1. Doors of the early Renaissance.

827. Doors of the Cathedral at Beauvais.

With these and to the most beautiful door leaves of the early Renaissance of Francis I belong those of the Cathedral of Beauvais (indeed about 1535). An arcade nf three arches arranged in two stories above each other produces a both rich a and clear subdivision, which at the same time forms the frame and tracery for closing the opening of the doorway.

In the lower half is only employed this architectural treatment and arabesque work. The former consists of slender arches, that rise from the entablature of a primary order of short pilasters and are separated by longer pilasters, from whose shafts rise rich half candelabras. An entablature with h high frieze separates the lower half from the upper. In the latter the arcade forms a kind of framework, between which a and in relief are reproduced scenes from Biblical history. They are crowned and protected by the richest canopy architecture, that extends between the pilasters. In this manner ~~as~~

appears more in the lower half the peculiar character of the enclosing screen; on the contrary in the reliefs of the upper are afforded glimpses of the events spoken of in the interior of the House of God.

For ordinary passage serves a door with single leaf, that occupies the space from the stone middle mullion for the two next arches to this pilaster, and extends in height to below their impost cap. Thereby is but one pilaster with its half candelabra is cut at a place, where an opening seems unnatural.

For the general impression is particularly effective the c contrast between the quiet lower and the richer upper half. But no less beneficial is the fine artistic tact, with which is everywhere emphasized the contrast between the supporting and enclosing arches, the panels and the reliefs. At the same time by the four different depths of the divisions between the half candelabras and the panels are as skilfully observed, as the connection of the moulding of the upper arcade with t-that of the late Gothic oval arch of the portal directly over it.

No less excellent is the technical treatment of the ornamental and figure reliefs.

The finest grotesque work, which surrounds the salamander of Francis I, is as if breathed on the surface. It corresponds in character to that of Du Cerceau in his so-called Estampes au Trait (line engravings) from the year 1533 and 1534, when he returned from Italy, and as in his Orfevrieri d'Eglise (church goldsmith's work), he stood under the direct charm of the Milanese-Bramante style. (Art. 162). Before the precious elevation and the charming outlining of these half candelabras no documents are required to tell the history of the master of this door, for there is but one place in the world, where one may learn this noble treatment of the candelabra; Bramante's apses of S. Maria della Grazie in Milan. Like many another Frenchman of that time, he had lived therein, and likewise in the arabesque work are Milanese-Venetian echos easily perceptible. He knew exactly the best works in Milan, Como and Pavia, and must have been in the school of Busti, w when he prepared the designs for the tomb of Gaston de Foix, or at least have learned from his style, as may be recognized

from the queit treatment of the figures, especially on the left leaf. The combination of the architectural background with the architecture of the door is also very skilful.

The manner in which this master has so charmingly produced from such varied and rich elements a thoroughly unified work of refined art and grace, indicates a domination over the architectural, the decorative and the figure, that is only to be found in a Du Cerceau and a Jean Goujon among contemporary masters. We here stand before one of the most perfect examples of the happy combination of the mastery of late French G Gothic art in organic treatment with the irresistible charm and the imagination of the Milanese style of Bramante.[1232]

Note 1232. In the following Chapter on the Columnar Orders will be mentioned the candelabras of this door.

828. Other Examples.

It is self-evident that there are also many simpler examples. Notre Dame at Pontoise has good doors.

In S. Maclou there, the door at the end of the left side a aisle (about 1535) has an entirely plain frame and but a single panel with four plain boards of equal width and regularly arranged round nail heads. On the contrary the stop is treated as a narrow pilaster with charming arabesque panels. A sculptured frieze as a continuation of the impost forms the lintel. But in the round-arched lunettes are likewise representations in relief; two figures seated under tabernacles , with at the middle one standing under a canopy. On S. Symphorien at Tours the leaves of the oval-arched doors (about 1531) in the upper third, which is alone preserved, have a f figure representation in simply treated relief, with merely one or two figures at a tolerably large scale.

We mention further:-- in S. Gengoult at Toul a door of 1513 conceived in the Renaissance style with Gothic ornament. In Gisors the leaves of the door of the right transept of the Church, of about 1515, with four rows of panels, each 4 ft. high and separated by narrow mouldings. Medallions, arabesques, figures in niches with canopies, are executed in low relief. In S. Alpin at Chalons-sur-Marne are two doors from t the time of Francis I. The old door leaves of S. Eustache in Paris are extremely simple.

2. Doors of the high Renaissance.

829. Doors of S. Maclou in Rouen.

Mention has already been made of various details of the doors of S. Maclou in Rouen, that one is compelled to regard as works of Jean Goujon.[1233] they also afford sure evidence, t that this master must himself have been in Florence.

Note 1233. Arts. 134, 139, 140, 141, 142.

The middle door, whose representations are devoted to the Baptism of Christ, has two leaves. Each is surrounded for its entire height by a band, in which figures in niches alternate with cartouches and tablets for inscriptions, ending below in garlands of fruits, above in a host of angels' heads between clouds. At the midheight there separates from the f frieze a modillion cornice above the little leaf of the door, which is intended for ordinary use. A torus band encloses it entirely with a smooth moulded band around the single panel, that is decorated by four cartouche motives. In the upper half of the large leaf stand four figures in high relief and support a square frame around the round medallion, in which is represented on one side the Baptism of Christ and on the other the Temple in relief.

Not only by clarity in the general composition and the alternation of motives, but also by the noble excellence of the figures and of the ornaments, as well as by the well-weighed gradation from the finest low relief in bands to high relief with almost the effect if free figures, these doors belong to the most beautiful and noble wooden doors existing anywhere.

The door before the left side aisle is composed in the same manner, except that it has but one leaf, and the enclosing architrave is somewhat wider, one is surprised how Jean Goujon has introduced diversities in details.

The panel of the little leaf is divided in two halves by a rich cross-bar with wonderful bronze masks, each part being decorated in relief by a rich cartouche border with medallions, figures, birds, fruits and satyrs, in the style of the s stucco frames of the gallery of Francis I at Fontainebleau. Between the figures in high relief, that support the upper f frame, there is here represented in relief a second series of recessed figures with charming effect.

Likewise the lower door on the side leaves it the question w[illegible] with formed leaves is composed in the same way. But it has a [illegible] column in the lower half, that suggests a [illegible] figure carved, a canopy in the upper half.

The composition of this door also seems to me to be by Jean Soulon. Yet it must be somewhat later than the two tympana. The [illegible] style, and he must have been less concerned with the m[illegible]

Bib. [illegible]

In the middle door of the facade of the Church at Ziemes (about 1550-1560), above a pilaster of leaves and there [illegible] of tracted [illegible] above each other, which is [illegible] have [illegible] in low relief.

The wooden doors of S. Ulrich at Ancy (about 1530) a[illegible] decorated by round arches, are illustrated in fig. 153, a and exhibit a slender [illegible] connected with Gothic pilasters, [illegible] a [illegible] with [illegible] and [illegible] with a [illegible] decorative motive in the tympanum.

In S. Aspin at Chalons-sur-Marne the leaves of the door on the side facade have below a flat [illegible] arcade, above this a [illegible] and [illegible], a [illegible] with semicircular [illegible] and the [illegible] H.

From the time of Henry IV and Louis XIII are these door [illegible] on the facade of S. Pierre at Auxerre. Likewise those on St. Paul et Louis in Paris. (Fig. 58).

9. Various other Work in Wood.

In addition to the doors, we find still to some other [illegible] in wood, that we have noted, without in any way [illegible] to give history a special discussion of this class of works.

In Wasson there has existing of a choir in S. Vincent in Rouen (about 1515). In more of the more [illegible] of high and narrow [illegible] in two rows over each other, covered by a [illegible] vault, monotony is artistically avoided by the contr[illegible] in occupations and in the subdivision of the plan [illegible] [illegible] and of the [illegible] between the [illegible] of the [illegible] [illegible], and a [illegible] is [illegible], that is [illegible] on the tomb of George d'Amboise. Lucy a

[illegible] Vol. 1.

Likewise the third door on the side facade of the church w with folding leaves is composed in the same way. But it has a middle column in the lower half, that supports a detached figure beneath a canopy in the upper half.

The composition of this door also seems to me to be by Jean Goujon. Yet it must be somewhat later than the two former. The female figure recalls rather his somewhat more animated Paris style, and he must have been less occupied with its execution, than with the two older ones.

880. Other Examples.

On the middle door of the facade of the Church at Gisors (about 1550-1560), above a plinth of leaves has three orders of fluted pilasters above each other, which in each series have three flat niches with figures in low relief.

The wooden doors of S. Clotilde at Andely (about 1550) a are enclosed by round arches, are illustrated in Fig. 163, a and exhibit a slender arcade connected with Gothic pilasters, above this being a frieze with hermes and cartouches with a tabernacle motive in the tympanum.

In S. Alpin at Chalons-sur-Marne the leaves of the door on the side facade have below a flat Ionic arcade, above this b being hermes and cartouches, a tabernacle with semicircular termination and the monogram H.

From the time of Henry IV and Louis XIII are three good doors on the facade of S. Pierre at Auxerre. Likewise those on Ss. Paul et Louis in Paris. (Fig. 56).

3. Various other Works in Wood.

In addition to the doors, we refer still to some other works in wood, that we have noted, without in any way desiring to give thereby a special description of this class of works.

We mention first the paneling of a chapel in S. Vincent in Rouen (about 1515). In spite of the mere arrangement of high and narrow panels in two rows over each other, crowned by a rich scroll band, monotony is skilfully avoided by the contrast in proportions and in the subdivision of the rich arabesque panels and of the candelabras between the panels of the upper series, and a repose is produced, that is vainly sought on the tomb of George d'Amboise. 1233 a

Note 1233 a. Illustrated in Rouyer, Fr. Art Architectural en France. Vol. 1.

The masterly paneling by Jean Goujon for the Chateau chapel of Ecouen, now in that at Chantilly, was previously described (Art. 140). Further must be mentioned the wooden paneling in S. Etienne at Beauvais and the choir stalls of the Cathedral at Bayeux. (Style of Henry II).

The choir stalls of S. Pierre in Toulouse (style of Louis XIII). Earlier are the very rich ones in S. Saturnin in the same city. On the no less rich late Gothic choir stalls flanked by slender tower-like finials of the Cathedral of Amiens, only the arabesques of the panels belong to the early Renaissance.

Chapter 19. View of the frequency of troubadouresque activity in the different provinces.

In searching together one monuments and frequents described [illegible] -sed by their geographical location, not by their sociological cultural situations. We have chosen a sequence and chronical, which consists so case represents the sociohistorical levelcurrent and the "climate in style" of the average current of life say-is, regarded as a whole.

On the contrary, Palmbre has chiefly followed the grouping by provinces, which was most proper for his purposes. However it will be useful here to say a word on the distribution of the monuments according to the provinces. The results given by Salmbre[1954] appear chiefly to accord in opposition to t the number of monuments, that is mention as figured observing. Note 1954. Polvere, L. L'Aquitaine etc. p. 247-270.

According to Palmbre, the chapels of Toulouse is the first well of the 19 in century present the characteristic mobile of a great arch, which encloses the two roadways and the window over them.

The first appearance of this system would be found in the Chapel of Poitiers (near Tours) in 1138-1139 by Jean Chalonnen, and later in the nave Cathedral Saint of Saint-le-Grand, as well as the Cathedrale Saint of Olron. In Toulouse ideal: -- the phase of the Porte-Transmission (1297), the portal of the Church of Jean (1322-1323), the Collegiate Church of Montauban (1340-1342), the Church of S. Sylpicion in Tours (1354). The Church of S. Pierre in Cahors (Vienne) on the south side offers the most continual models of this solution. (Ann. 1360).

362. Isle-de-France.

Chapter monument in Isle-de-France the group of monuments more influence of the Cathedral of Lorraine, as interpreted. [illegible]

Between the Chapter of Vincenti, Meyny, S. Germain, Montjoyeux, in d'Ile-de-France, that we place in the 3 rise of works of the family of Gaucin in Bicore. Their enjoyment a

Chapter 19. View of the Intensity of architectural Activity in the different Provinces.

In gathering together the monuments and fragments described by us, we have primarily not allowed ourselves to be influenced by their geographical locations, nor by their archaeological affiliations. We have chosen a sequence and grouping, that appeared to best represent the architectural development and the "advance in style" of the average current of the style, regarded as a whole.

On the contrary, Palustre has chiefly followed the grouping by provinces, which was most proper for his purpose. However it will be useful here to say a word on the distribution of the monuments according to the provinces. The results given by Palustre[1234] appear chiefly to accord in proportion to t the number of monuments, that we mention as grouped otherwise.

Note 1234. Palustre, L. L'Architecture etc. p. 257-270.

831. Touraine.

According to Palustre, the churches of Touraine in the first half of the 16 th century present the characteristic motive of a great arch, which encloses the two doorways and the window over them.

The first application of this system would be found in the Chapel of Thouars (Deux Sevres) in 1503-1515 by Jean Chalumeau, and later in the same Department that of Marc-la-Lande, as well as the Collegiate Church of Oiron. In Touraine itself:-- the Chapel of Les Roches-Tranchelin (1527), the chapel of the Chateau of Usse (1522-1538), the Collegiate Church of Montresor (1520-1532), the Church of S. Symphorion in Tours (1531). The Church of S. Pierre in Loudun (Vienne) on its south side offers the most beautiful example of this solution. (Art. 802).

832. Isle-de-France.

Palustre mentions in Isle-de-France the group of churches under the influence of the Chateau of Ecouen, at Luzarches, L'Isle-Adam, Maffliers, Belloy, Villiers-le-Bel, Le Mesnil-A-Aubry, Sarcelles, Groslay, Goussainville and Belloy.

Further the Churches of Vetheuil, Magny, S. Gervais, Montjavoult, in L'Isle-de-France, that he places in the series of works of the family of Grappin in Gisors. Their endeavors a

are to enclose the exterior in antique forms as much as possible.

833. Normandy.

In Normandy Palustre mentions the works at the twe ends of the province grouped around the names of Hector Sohier in Caen and the family of Grappin in Gisors. Palustre cites on t the lower Seine the Churches of Valmont, Notre Dame de la Touissaint, Le Bourg-Dun, Offranville, Longueville and Aussay, in which the new style exclusively occurs. We have had opportunity for mentioning works in Rouen and the chapel in Gaillon.

834. Brittany.

We have already spoken of the group in Brittany (Art. 673) and extend this by the following statements of Palustre.

A peculiar interpretation of the forms of Francis I is found in Cotes-du-Nord; at Kersons, Brulat and Guingamp. In Morbihan:-- at Ploemel, S. Ange and S. Nicodeme. In the region between Landerneau and Morlaix must the buildings date from the time of Henry II to that of Louis XIII.

835. Western and Middle Provinces.

Palustre says that the province of Maine never had an individual tendency and was under the influence of Anjou or of Normandy.

In Berry:-- the so-called Chapel d'Anjou at Mezieres-en-Breune.

In Perigord:-- the Chateau chapel of Biron.

In Auvergne:-- the Sainte-Chapelle at Vic-le-Comte.

In Nivernais:-- the portal of Maison-Dieu, the choir of Beauny (1546-1549), and the bell tower of Sully-la-Tour (1545).

836. Southern Provinces.

The remark of Palustre, that in Toulouse, the great chief c city of southern France, at the time of the early Renaissance the school of Toulouse was not yet born, appears to be correct, since the Portal de la Dalbade and the outside gateway of S. Sernin exhibit no local character in their delicate ornament.

The provinces of Angoumois and Limousin produced nothing w worthy of mention. Gascony and the provinces along the Pyrenees are particularly poor. On both banks of the Rhone below

[illegible]

[illegible] a scene of [illegible]. (Jan and Jacque-de-Loire).

In Sorrowing Pilgrims sculpture at the Ossuaries the so-called [illegible] de Jaquemont and [illegible] in S. Michel.

In [illegible] porch of the cathedral, another in Saint-Jacques-de-Compostelle are none columns in bases. (Arlège).

[illegible]

In regard to the determination with which the sculpture was employed for resembling [illegible], and new lines [illegible] [illegible], Pierre [illegible] in the foreground the scene of [illegible] (Alos), as well as the [illegible] portion of Burgundy.

[illegible] as the [illegible], and the [illegible] is [illegible].

In Troyes there are six churches.

S. Nicolas, begun in 1518 by Gérard Tailebot and carried on [illegible] only for a [illegible]. S. Urbain, 1655, as Maistres, [illegible] (1641-1665). S. [illegible], 1565. S. [illegible]

In the vicinity of Troyes:--

[illegible] begun in 1517 by Gérard Gaultier. In S. Andre-les-Troyes the [illegible] [illegible], [illegible] (1545) by Francis Ferrel (Jean [illegible]) and Domenico del Barbiere (Jean [illegible]). In [illegible] in 1565, the [illegible] Jean [illegible]. In Aixon, the porch, [illegible]). Various [illegible] in S. Pierre (1580), [illegible] (1560).

According to Fournier, no region of France exhibits such a diversity of types in such a limited space as the vicinity of Troyes.

In the Department of Haute Marne first the carved [illegible] less original, less free from traditional solutions, in [illegible] as an extensive [illegible] of [illegible].

[illegible]

In Champagne, the beautiful [illegible] chapel. (1565).

Lyons, in Provence, in Languedoc, in Franche Comte and in Dauphigny, there is scarcely anything to be found. Likewise in the south of Burgundy. (Ain and Saone-et-Loire).

In Bordeaux Palustre mentions at the Cathedral the so-called Contrefort de Grammont and a chapel in S. Michel.

In Auch the south portal of the cathedral, another in Bagueres-de-Bigorre and some columns in Lexat.(Ariege).

837. Champagne.

In respect to the determination with which the Renaissance was employed for rebuilding churches, and new ideas found acceptance, Palustre places in the foreground the south of Champagne (Aube), as well as the adjacent portion of Burgundy. The north and east of this province, he writes, are just as poor as its centre, and the south is rich.

In Troyes itself are six churches.

S. Nicolas, begun in 1518 by Gerard Faulchot and carried on after 1535 by his son Jean; S. Pantaleon, on which both Faulchots built for a long time. S. Nizier, 1535, La Madeleine, tower (1531-1559). S. Remy, portal, 1535. S. Martin-es-Vignes, rebuilt 1590-1600.

In the vicinity of Troyes:--

The beautiful destroyed Abbey Church of Montier-la-Celle, begun in 1517 by Gerard Faulchot. In S. Andre-lez-Troyes the beautiful double portal, built (1549) by Francis Gentil (Note 1005) and Domenico del Barbiere (Domenico Fiorentino). In Pont-Saint-Marie in 1553, the three western doorways. In Auxon, the portal.(1535-1540). Various items in S. Phal (1530), Ervy (1537-1540), villemain (1540-1547), Greney (1557), Lanoressel(1560).

According to Palustre, no region of France exhibits such a diversity of types in such a limited space as the vicinity of Troyes.

In the Department of Yonne Palustre finds the church buildings less original, less free from traditional solutions, than those of Troyes and its vicinity. Therefore they possessed an extensive richness of ornamentation.

He mentions the following villages and buildings:--

In Fleurigny, the beautiful Chateau chapel.(1532). Tonnerre, the facade of Notre Dame.(1533). Neuvy-Sautour, the choir(1540).

Villeneuve-sur-Yonne, facade by Jean Cheriau.(1575). Joigny, vaults of Church of S. Jean by the same architect.(1576). F Further Briannon-l'Archeveque, choir and chapels.(1535). Molesmes, the Church (1539). Cravant, choir and tower (1550). Seignelay, the Church.(1660). Tonnerre, S. Pierre.(1562 and 1590). S. Florentin, choir and transpet facades. (1611-1622). Auxerre, S. Pere,completed 1628, in part only in 1658. The uufortunately unfinished facade of Vouziers.(1535-1540). In Rheims, the choir of S. Jaques.(1548). In Epernay, a portal. (1540).

In Langres, the great rich chapel des Fontes or of S. Croix in the Cathedral,(1541-1545), on which we twice saw the date of 1549, and believed that perhaps some relationship might be recognized with the two chapels of the Cathedral of Toul.

In Lorraine Palustre mentions only the two last chapels.

838. Burgundy.

Burgundy, that passed through such splendid years in the 15 th century, early took its part in everything prominent. Before all the Cote-d'-Or with S. Michel in Dijon, and further the beautiful portal of S. Jean-de-Losne, the rich chapel built on the south side of Notre Dame in Beaune (1529-1532), the equally rich chapel in the midst of the ruins of the Chateau of Pagny.

The north of Burgundy is under the influence of Champagne.

In Franche Comte palustre mentions only the choir of Montbenoit built for Ferry Carondelet.(1520-1526).

Chapter 20. The Buildings of the Huguenots.

839. Introductory, and the Huguenot Style.

We have alheady had frequent opportunity -- as a counterpoise to the influence of the Jesuits in Art -- to refer to that which the Huguenots exerted , or could have exerted on art. 1235

Note 1235. We saw the Huguenots as one of the three elements of a severe reaction in the time of Henry IV (Art. 233), and further a connection of their intellectual tendency with an increase of Flemish-Dutch influences in the same period, (Art. 251), as well as a connection of the tasteless tendency toward brickwork of the great Huguenot minister Sully (Art. 290). We emphasized Huguenot earnestness as one of the elements of the great style of Salomon de Brosse (Art. 230), and beheld the Huguenots among the representatives of the spirit of freedom and of free individuality in the time of Henry IV. (Arts. 246, 247). Finally, we believed it necessary to refer to something in the writings of Bernard de Palissy, that may be designated as the elements of a Huguenot esthetics. (Art. 179).

The circumstance that the name of "Huguenot style" was given in modern times to a style tendency, that in the Protestant provinces of Germany and in Holland opposed the Barocco, justifies the question whether in the buildings of the Huguenots, even in their native land a similar tendency existed. Their important influence in Holland and from thence in England and Prussia, that was also directly affected, and finally in French Switzerland, and the character of their intellectual tendency raises the question, whether they would not have been able to exert a beneficial influence on the art of their native country, in case they had been permitted to give expression there to their mode of design under normal conditions.

It suffices to recall the words in which the perhaps most farsighted historical writer in France, Henri Martin, has spoken of the spirit of the French language, to be able to enter into this question more fully. 1236 Nothing is better adapted for this than a glance at the buildings, which they erected for the purpose of their worship.

Note 1236. Henri Martin says, that by Rabelais and Calvin

[illegible]

try. He states at another time, that Calvin created the French language as an instrument of philosophy.

1. The "Temples" of the Huguenots.

340. The Temples.

[illegible] have originated only in the brief period between the edict of Nantes in 1598 and its revocation in 1685. -- Since this worship was forbidden in the cities of bishops and of archbishops, as well as for 5 miles from the capital, the [illegible] Quevilly near Rouen etc.

We possess very few representations of buildings of this kind. [illegible] these belong to those regarded as the most important; among them is the famous Temple at Charenton.

341. Temple at Conches.

[illegible] Paris. He permitted me to also represent the same to the publisher of the work, "Der Kirchenbau des Protestantismus", where it is represented in Fig. 888.

[illegible] to have drawn for the Reformed worship. Judging from the two low towers, that are here properly to be taken as marks of feudal rights, the Temple of Conches, erected in 1610, must have belonged to such a nobleman. Nothing concerning its internal arrangement is known to me. It is to be assumed, that the [illegible] either had a gallery to which men ascended by the tower and the loggia, while the end doorways led into the main hall, or that the hall was placed at the level of the loggia. It is finally possible, since this concerns a kind of Chateau chapel, that the gallery above was the part intended for the nobility.

[illegible]

French prose was made more advanced and more mature than poetry. He states at another time, that Calvin created the French language as an instrument of philosophy.

1. The "Temples" of the Huguenots.

840. The Temples.

Buildings for the Reformed worship were termed "temples" in France. The buildings erected for this purpose must indeed have originated only in the brief period between the Edict of Nantes in 1598 and its revocation in 1685. -- Since this worship was forbidden in the cities of bishops and of archbishops, as well as for 5 miles from the capital, the temples were mostly erected in small villages, like Charenton near Paris, Quevilly near Rouen etc.

We possess very few representations of buildings of this class. Therefore three illustrations are given here; two of these belong to those regarded as the most important; among them is the famous Temple at Charenton.

841. Temple at Conches.

The first example is the Temple at Conches, a very small village in Saone-et-Loire, brought to my notice by M. Destailleur, and which I have illustrated in Fig. 206.[1237]

Note 1237. From an original drawing by Jolimont made between 1818 and 1834, formerly in the Collection Destailleur in Paris. He permitted me to also transmit the same to the publisher of the work, "Der Kirchenbau des Protestantismus", where it is represented in Fig. 885.

The Edict of Nantes permitted the nobles with capital jurisdiction to have places for the Reformed worship. Judging from the two low towers, that are here probably to be taken as marks of feudal rights, the Temple of Conches, erected in 1610, must have belonged to such a nobleman. Nothing concerning i its internal arrangement is known to me. It is to be assumed, that the hall either had a gallery to which men ascended by the tower and the loggia, while the end doorways led into the main hall, or that the hall was placed at the level of the l loggia. It is finally possible, since this concerns a kind of Chateau chapel, that the gallery above was the part intended for the nobility.

842. Temple of Quevilly.

The second example is the destroyed Temple of Garrilly near [illegible]. [illegible]

[illegible] central building of half timber construction with a corner turret, two galleries and three stairways. (Page. 327, 328).

It appears to have had no art forms, as the non-metal remains are evident from the figures although lack the description.

Note 1229. After the reconstruction by Bulletin de la Soc-iete de l'Histoire de protestantisme français. Paris. 1271.

The following is brief concerning its construction.

On Nov. 2, 1589, by decree from S. Germain-en-Laye, the existing structure was building of the temple of Saint-Jullity after drawings of Simon Nicolas Renavois by the master carpenter Jilcanay. Begun and completed in 1600, it was destroyed by the Jesuits in 1685. [1413] According to record, it could contain 10,000; according to Delgadre, 7000 - 9000 men. It had diameter of 80 ft. according to Perin, [1321] and a height of 60 ft., including the lantern, around it being a gallery of three stories (including the lower one), 60 windows and 4 stairways. The substract, that it had no crypt, was refer only to the middle space, according to the drawings.

Note 1229. Perin. Histoire de Rouen. 1288. Vol. 2. p. 402.

[illegible]

Bibliotheque de Samuel Bochart. p. 6, 28. Rouen. 1210.

Note 1210. According to the Rouen scale of 1 toises = 24 pieds [illegible] pieds in the clear 9 1/2 toises = 18.12 m. = 61.67 Am. ft. The total clear width of 11 t. 1 p. = [illegible] m = 22.04 Am. ft.

[illegible]

[illegible]. Temple at Dangeron and Date of its erection.

[illegible] Kunly give in 1245, 912, 410 the size and location of the Temple of Dangeron near Paris, Fanna Lecoqbond the an-cure Bolcomes Jocal.

In our already open manuscript under what circumstances Jan-ny is [illegible] to speak in 4. Marrice here in-[illegible] the famous Temple, as a consequence for the [illegible] [illegible] Bauses de France. (Page. 312).

The second example is the destroyed Temple of Quevilly near Rouen, represented in Fig. 207.[1238] It had the form of a 12-sided central building of half timber construction with outer aisle, two galleries and three stairways. (Figs. 207, 208). It appears to have had no art forms, and the essential matters are evident from the figures without further description.

Note 1238. After the representation in Bulletin de la Societe de l'Histoire de Protestantisme Francais. Paris. 1874.

The following is known concerning its erection.

On Nov. 2, 1599, by patent from S. Germain-en-Laye, the king permitted the building of the Temple of Grand-Quevilly after drawings of Sieur Nicolas Genevois by the master carpenter Gigonday. Begun and completed in 1600, it was destroyed by the Jesuits in 1685.[1240] According to Farin, if could contain 10,000; according to Legendre, 7000 - 8000 men. It had diameter of 90 ft. according to Farin,[1241] and a height of 60 ft., including the lantern, around it being a gallery of three stories (including the lower one), 60 windows and 3 doorways. The statement, that it had no piers, can refer only to the middle space, according to the drawings.

Note 1239. Farin. Histoire de Rouen. 1868. Vol. 2. p. 406. Further, Legendre, Histoire de la derniere persecution faite a l'Eglise de Rouen. Rotterdam. 1704. In Poumier, L. D. Eloge historique de Samuel Bochart. p. 6, 26. Rouen. 1840.

Note 1240. According to the given scale of 4 toises = 24 French ft. of 0.324 m. each, the middle space had between the galleries in the clear 9 1\2 toises = 18.46 m. = 51.57 Am. ft. The total clear width of 14 t. 4 p. = 28.51 m = 93.54 Am. ft.

Note 1241. After Jean Marot. Oeuvre. Vol. 1. p. 149-150.

343. Temple at Charenton and Date of its Erection.

We finally give in Figs. 209, 210 the plan and section of the Temple at Charenton near Paris, famous throughout the entire Reformed world.

It has already been mentioned under what circumstances Henry IV permitted the Huguenots to erect in S. Maurice near Charenton the famous Temple, as a compensation for the return of the Jesuits in 1603, and which became the centre of Protestantism in France. (Art. 219).

The old or "first" Temple of Charenton was burned by the p

populace of Paris in 1621, raging about the death of the Duke de Mayenne, who fell at the siege of Montauban. In place of the ruined Temple was a new one erected, in which the Protestants could hold their national synod in 1623. This was the famous structure erected by Salomon de Brosse. Read believes that de Brosse was perhaps already the architect of the first Temple of Charenton, begun in 1606 or 1607, an opinion wherein nothing improbable appears to me. Perhaps men had thought to turn to Jacques Du Cerceau II, as one of the royal architects. The national synods of 1631 and 1644 were also held in the same building. After an attempt to burn it had already been made in 1671, its destruction was begun on Tuesday, Oct. 23, 1686, and completed in five days.

According to Vaudoyer, its length was 106.5 ft. and its breadth 70.3 ft.[1242] There might be seen in this something like an imitation of the Basilica of Fano described by Vitruvius.[1243]

Note 1242. Leon Vaudoyer in his Etudes d'Architecture en France, in the Magazin Pittoresque of 1845, p. 79, holds the first and second Temples to be one and the same building, and therefore speaks of it as one of the first works of de Brosse.

Note 1243. Henri Martin also writes, that Salomon de Brosse had recourse to entirely different forms more nearly approximating to the Roman basilicas, in the once famous Temple of the Protestants in Charenton.

844. Description of the Building.

The Temple of Charenton has long been regarded as a kind of wonderful structure, that apparently could contain 14,000 men, a statement that cannot be tested on account of its destruction.[1244] On the basis of the dimensions of the original ground plan signed by the contractors, this number must be reduced to about 3500 persons, unless the men were not seated, b but stood as compactly as possible, an assumption scarcely p possible for ordinary conditions, in spite of religious zeal.

Note 1244. Read writes hereon:-- "To credit the almost unanimous statements of writers, "it could contain 14,000 persons." That is what Abbot Le Beuf says, who adds; "in the portions only furnished with woodwork". This sum is exaggerated, as one might believe". See Bulletin de la Societe de l'Hist-

as Reed Doctrine to test this statement of calculation. After

ec. ft. By an error in computation, he assumed this to equal

As stated in Kirchemeier Bes Professentiemus, p. 172, n. 8, there are nearly 1100 m.d. that gave space for 3500 bearers, in the impossible placing of 3 persons per m d. It is there further stated, that the number of 14,000 persons may refer to the total number of visitors on a festival day. Perhaps they were divided among several dining services in one day.

For ourselves, we have tested this computation on the basis of the dimensions of the original ground plan, that was nomewhat greater than those employed by Reed. We calculated 1101 m d, which would seat 3823 persons. We have not included the space between the columns, but have made no deduction for pulpit, altar and passage, so that this number already forms a maximum.

The central area between the columns is 2723 sq. ft.

Total area of 4 galleries in each story of 2327 sq. ft. were for 3 stories, 9271 sq. ft.

Deduct from this for stairs from ground floor 270 sq. ft., in second story, 480 sq. ft., in third story 270 sq. ft., a total of 990 sq. ft., leaves net, 11, 286 sq. ft.

1 ft. = 0.304 m, hence 1181 m d = 11, 286 sq. ft.

[illegible] by us could be compared [illegible] 1:2.

[illegible]

[illegible]

[illegible]

[illegible]

Histoire du protestantisme Francais. 1857. p. 172. M. Charles Read desired to test this statement by calculation. After deducting the stairways, he obtained a total area of 11,754 sq. ft. By an error in computation, he assumed this to equal 3918 m q, which gives 11,754 persons, allowing 3 per m q.

As stated in Kirchenbau des Protestantismus, p. 476, n. 6, there are nearly 1100 m,q, that gave space for 3300 hearers, by the impossible placing of 3 persons per m q. It is there further stated, that the number of 14,000 persons may refer to the total number of visitors on a festival day. Perhaps they were divided among several divine services in one day.

For ourselves, we have tested this computation on the basis of the dimensions of the original ground plan, that are somewhat greater than those employed by Read. We obtained 1181 m q, which would seat 3543 persons. We have not included the space between the columns, but have made no deduction for pulpit, altar and passages, so that this number already forms a maximum.

The central area between the columns is 2722 sq. ft.

Total area of 4 galleries in each story of 3157 sq. ft. makes for 3 stories, 9471 sq. ft.

Deduct from this for stairs from ground floor 270 sq. ft., in second story 450 sq. ft., in third story 270 sq. ft., a t total of 990 sq. ft., leaving net , 11, 253 sq. ft.

1 ft. = 0.324 m, hence 1181 m q = 11, 253 sq. ft.

The sole authentic data possessed by us today are obtained from three engravings of the architect Jean Marot, whose plan and section we give,[1245] and to which as good as nothing can be added.[1246]

Note 1245. The third engraving, the exterior, is reproduced in Der Kirchenbau des Protestantismus von der Reformation bis zur Gegenwart, published by the Society of Berlin Architects. p. 475. Berlin. 1893.

Note 1246. An engraving from the 18 th century by Leclerc, entitled Demolition du Temple de Charenton, shows the interior with two orders of columns, instead of one colossal order. But it possesses no value whatever in comparison with the statements of the contemporary Marot, since it was drawn and engraved nearly a hundred years after the destricutin. Illust-

illustration of the zone on p. 172.

been employed in a book of Tocqueville's writings, based on account of his personal security.

Note 1247. Beyond the bridge of Choranton is the village of Charentonneau, a great court, in the middle of which stands a pavilion, where the infanta and her husband were received. The "Gazettenet" has extraordinary tout ce que s'est passé de plus remarquable depuis l'année 1610 lieus a present par D. F. I. (Abbocco et the Parlement) in 4 to. p. 23. Paris. 1889. (from which Charles Read has courtously corrections notes).

The [illegible] of the two upper galleries were occupied together in main courts, and rose above with semicircular arcadings resting on the cool in an early way. The larger was a arc room and 48 one and was armed a low domical roof ceiling.

Dating from 1704. 208 and 210, the outer walls in the Grand abody appears to be some two above higher than the main area. It has original ground plan unknown by us, 1848 one may [illegible] there, since the front and rear sides of the pilaster of the columns are stepped and a broad line is drawn between them. This ink-sketch and generally copy plan is inscribed as a land carried in a [illegible] of the year 1888. [illegible] in the collection of W. Dawnil-[illegible] at [illegible]. [illegible] be an original drawing of Sain-[illegible], and [illegible] in [illegible] course, to [illegible] it was possessed in the office of his un-[illegible]. On the back of the second plan is in clear and fine handwriting:-- "Sinaer. June 18, 1883. by his "aide" Ar-[illegible], Arcos and Nadus, coastsbor."

[illegible] p. 8. Scale. 1888.

Note 1249. On the title pal. drawn on a tabernacle in:--

[illegible]

Illustration of the some on p. 474.

According to an old statement, the Temple appears to have been enclosed in a sort of forecourt or atrium, indeed on account of the greater security.[1247]

Note 1247. Beyond the bridge of Charenton is the village of Charentonneau, a great court, in the middle of which stands the Temple, where the Reformed in Paris and vicinity go for sermons. See "Supplement des Antiquiter de Paris avec t tout ce que s'est passe de plus remarkable depuis l'annee 1610 jusque a present par D. H. I. (Advocate at the Parlement) in 4 to. p. 63. Paris. 1639. (From which Charles Read has courteously contributed notes).

On the tasteless exterior a belt corresponded to the first gallery and extended above the lower windows. Above this the windows of the two upper galleries were combined together in single tall ones, which intersected the second belt and the main cornice, and rose above with semicircular archivolts from the roof in an ugly way. The latter was a hip roof and at one end was added a low domical roof turret.

Judging from Figs. 209 and 210, the outer aisle in the ground story appears to be about two steps higher than the middle area. In the original ground plan published by us,[1248] one may assume three steps, since the front and rear sides of the plinths of the columns are extended and a third line is drawn between them. This ink-shaded and carefully drawn plan is inserted as a leaf pasted in a treatise with drawings of the year 1662,[1249] formerly in the Collection of M. Destailleur at Papis. He held it to be an original drawing of Salomon de Brosse, and according to the statement on it, this is correct, or at least it was proposed in the office of his under architect. On the back of the ground plan is in clear a and firm letters:-- "Signed, June 16, 1623, by the "pute" Marbault, Hureau and Nantz, contractor."

Note 1248. See Geymüller, H. von. The Prospectus of the P Photoghophic Thesourus of Architecture and its subsidiory Arts. Pl. 3. Basle. 1893.

Note 1249. On the title page drawn as a tabernacle is:-- "Rules of the five Orders of Architecture, made by Gilles Salue, 1662.

Since the last word is single, it is to be assumed that Nantz was the contractor, and that the word "pute" ending with the sign of contraction, denoted the character of the other two men as superintendents, deputies of the congregation.

The ground plan of Jean Marot in Fig. 210 entirely agrees with the original prepared for the contractor; only at the three doorways the steps do not lie directly before them, but are separated from them by landings; at the door on the right and that on the long side are four steps, but only three are given at the left, and further the pulpit and the space in front of it are not drawn. Therefore but lightly in pencil is indicated one such in the intercolumniation as half a projecting octagon, that lies next the door on the longer side. For the plan is drawn a scale of 6 toises, one of which is divided into 6 ft. [1250]

Note 1250. Measured by this scale the following dimensions are obtained, here given in toises and feet.

Length between columns 13 toises 1 1\2 ft.

Length out to out of columns 13 t 4 1\2 ft.

Two galleries at 1 t 5 ft. 3 t 4 ft.

Total length inside 17 t 2 1\2 ft.

Total length outside 18 t 3 1\2 ft.

Width between columns 6 t 0 ft.

Width out to out of columns 6 t 3 ft.

Columns were 1 1\2 ft. in diameter.

Thickness of wall was 3 1\2 ft.

The circumstance that the columns were only 1 1/2 ft. in d diameter compels the assumption, that they must have been of wood.

845. Other Examples.

The Temple at Caen, built in 1611-1612 and named "the Pie" on account of its form, was a rectangle, polygonal at each e end like an apse (half decagon). [1251] The elevation was not beneath a single roof as in Charenton, but was in separate p planes. The steep shed roof of the side aisle (gallery) extending around it leaned against the higher walls of the middle building, which were opened by twin round-arched windows, and supported a high roof with a small roof turret at the middle. Round-arched windows were separated by pilasters and

subdivided the outer aisle. In the middle was the portal with segmental arch. Beside it was a second doorway with a small window above it.

Note 1251. See the illustration with others in Der Kirchenbau des Protestantismus. p. 472.

Of the 2000 temples, that apparently existed in 1562, most were very simple arrangements in existing localities. Perhaps the Temple at Lyons named "Paradise" was already a very s simple structure erected for that purpose.[1252] Within a rectangle was a semicircular enclosed middle space, above which a somewhat projecting gallery on consoles extended around, a and which had round windows. Wooden piers were arranged without reference to the circular form and supported the visible framework of the roof.

Note 1252. Reproduced there on page 472. One may see in the illustration how simple were the benches; they had no backs and instead of boards for seats, they had long timbers 0 0.66 to 0.82 ft. wide, at each end resting on a cross beam s supported on blocks. Similar ones may still be seen in abandoned churches in Switzerland.

2. The Huguenot Style and its Influence.

846. Peculiarities of the Temples.

The most important peculiarity, that appears common to these buildings, is the freedom of conception with which the problem is treated. It is free from all tendency toward the preceding common forms of churches.

The treatment of the central area of the Temple at Charenton must indeed be regarded as something new in the French Renaissance, an apparent research for means, that existed in t the Early Christian and antique basilicas, and are believed to have occurred likewise in ancient temple architecture. In many respects was the solution the simplest and thus the most effective, and for the case in which the projection of the balustrade of the first gallery did not too strongly affect the unity of the colossal order, then must its effect have b been not without a certain grandeur. By its proportions must the effect of the interior of the hall have been good.

One is justified in drawing still further conclusions. If one conceives under what unfavorable and frequently shocking

conditions the Huguenots generally lived, and depended upon private means for the erection of their temples, then from t the exterior of the Temple at Conches, as well as from that at Charenton, one must conclude that in spite of their simple earnestness, the Huguenots were not generally disinclined toward a certain architectural treatment of the building.

847. Conclusions relating to the Huguenot Style.

If the temples alone be considered, so far as this is yet possible now, then can one not accurately speak of a complete and formal Huguenot style, but rather of a very definite, independent and earnest intellectual tendency. But this entirely sufficed to produce the Huguenot style under different conditions in Holland, Germany, and in French Switzerland.

But if one goes somewhat farther in France and considers t the character of two works of the Huguenot master Salomon de Brosse, such as the facadesof the Catholic Church of S. Gervais and of the hall of Pas Perdus of the Palace of Justice, both in Paris, then will he find in them all the characteristics of the Huguenot style, but no others. All is severe, e entirely earnest, nothing superfluous, grand, but without charming grace. Salomon de Brosse was perhaps the father, but also the grand master of the Huguenot style.

We say "perhaps" the father, since this style is identical with the style of the severe reaction, at whose climax stood Henry IV and the Huguenot minister Sully, which was mentioned in Arts. 233 and 234, and also other masters, such as the Du Cerceaus, were busied therewith. The western half of the grand gallery of the Louvre with its colossal order may just as well pass for the Huguenot style as the Mauritshuis at the H Hague, built in 1640. To the same likewise belongs the brick architecture of Place Royale and of Place Daupnine in Paris, [1253] in connection with which we have recognized Sully as the father of the Huguenot style in the domain of secular architecture. (Art. 624).

Note 1253. See Art. 229 and Fig. 53.

The Huguenot style thus existed in France under Henry IV a and Louis XIII. But aside from the original tendency in the treatment of the temples, we can just as little speak of an actual Huguenot style, as we have seen that we could of an

actual Jesuit style. We have also seen, that the style of t the Jesuit architect Martellange was allied in severitn to t that of the Huguenot Salomon de Brosse. Both employed in the main treatment of forms the contemporary phase of the development of the Renaissance.

On the contrary, just as af a Jesuit decoration, a Huguenot "tendency" of ornamentation should be mentioned. By the spirit of simplicity, by earnestness and serenity, this always strove for the opposite of that attained by the Jesuits with their decoration, which frequently became a curse to the grand course of the Barocco. It is frequently the Jesuit ornamentation alone, that distinguishes the latter from the elevated high Renaissance of Julius and of Bramante's style of S. Peter.

848. Neglect of this Question in France.

Since the Huguenots long since vanished as an element of t the history of France, of its culture and art, then is the character of the Huguenot style with de Brosse as a phenomenon, that has surprised so many Frenchmen in their judgment of this master, so that as we have seen, [1254] they did not know what place he occupied in their history, or what is the nature of his art.

Note 1254. See Art. 402.

Therefore so far as I know, no one in France has occupied himself with the history of the question of the Huguenot style. Many circles might gladly cast the Huguenots entirely o out of French historn. On the other hand, the thought is almost generally extended in France, that Protestantism is not conducive but obstructive to the development of art. The French Protestants are accustomed to meet this reproach by proving, that a series of the most important French artists in the 16 th century passed over to the Reformation; Jean Cousin, Jean Goujon, Bernard Palissy, the Du Cerceaus, Salomon de Brosse and others.

However this fact appears to me to decide nothing; for with the exception of the last, all others were brought up as Roman Catholics and became artists. Besides one finds in their works, with the exception of a certain teadency of taste in the writings of Palissy, not the slightest element, that may

[illegible] of the expression of a [illegible] idea. [illegible] inevitable conclusion is, that in consequence of their conventional Protestantism their style does not differ in the slightest [illegible]

[illegible]. Influence of the Huguenots on the Style.

But even assuming that the influence of Calvin on sculpture and painting, lent conditions to the [illegible], actually occurred, then it is still probable, that in other ways and at least in the domain of secular art, a normal tendency by Protestants of French art after Henry IV added a very precious and estimable element, especially by the influence of striving on the development of the individual character and of the tendencies.

The results of this Protestant painting are exactly the same elements, that form the value of Dutch and English art, i. e., the only two that may be designated as Protestant. It is the private individual life, the living personal feeling, the expression of personal convictions and conscience, the earnestness, which arouses the feeling of personal responsibility, the manly independence of character, and thus just those characteristics, that are all wanting to formative art in the golden age of Louis XIV. But now the striking points [illegible] the other results of the combination of both conditions. A second Catholic and man of honor, Hippolyte Destailleur, an architect of refined feeling, has referred to this.

360. Tendency of the Style of the Huguenots.

Destailleur and Mariette [illegible] now in the ornamental engravings of Jean Marot, that they frequently excel all other contemporary ones, that the compositions are mostly clear and broad, the ornaments in good taste, always being in a firm and correct style. He relates, that one finds that he himself was an excellent master, who did not seek to restrain his imagination, which was not always the case with Jean Lepautre. And rather in mentioning his son, Destailleur does not doubt, that Daniel Marot knew how to give to the art of decoration the finest and most delicate elegance, and the beautiful and rich combinations, which the one named by Destailleur and the Marots produced in abundance so conveniently [illegible] to it.

pass for the expression of a Protestant idea. The only justifiable conclusion is, that in consequence of their conversion to Protestantism their style does not differ en the slightest from that of their contemporaries.

849. Influence of the Huguenots on the Style.

But even assuming that the influence of Calvin on sculpture and painting, long forbidden to the temples, actually occurred, then it is still probable, that in other ways and at least in the domain of secular art, a normal treatment by Protestants of French art after Henry IV added a very precious and inestimable element, especially by the influence of training on the development of the individual character and of the temperament.

The results of this Protestant training are exactly the same elements, that form the value of Dutch and English art, i. e., the only two that may be designated as Protestant. It is the private individual life, the living personal feeling, the expression of personal convictions and conscience, the earnestness, which arouse the feeling of personal responsibility, the manly independence of character, and thus just those characteristics, that are all wanting to formative art in the grand age of Louis XIV. But now the starting points existed for the happy results of the combination of both peculiarities. A strong Catholic and man of honor, Hippolyte Destailleur, an architect of refined feeling, has referred to this.

850. Tendency of the Style of the Huguenots.

Destailleur emphasizes now in the ornamental engravings of Jean Marot, that they frequently excel all other contemporary works, that the compositions are mostly clear and exact, the ornaments in good taste, always being in a firm and nervous style. He writes, that one feels that he himself was an executing master, and understood how to restrain his imagination, which was not always the case with Jean Lepautre. And later in mentioning his son, Destailleur does not doubt, that Daniel Marot knew how to give to the art of decoration a firmer and more decided tendency, and the beautiful and rich ornamentation, which was created by Lepautre and the Marots produced a development previously lacking to it.[1255]

Note 1255. See Destailleur, H. Notices sur quelques artis-

artistes francais. p. 133, 147. Paris. 1863.

Is it then a mere chance, that Destailleur finds this firmness and definiteness in two Huguenots, Jean and Daniel Marot, such as we saw in the Huguenot Salomon de Brosse? It seems to me permissible to see here a direct result of the energy, of the earnestness and of the cool inspiration of the ungracious rudeness of Sully and other Huguenots, which would gladly have bloomed in more refined ways, had men afforded it justification for living and working on the soil of the native land.

Let one now consider among the artists of the age of Louis XIII and of Louis XIV a few such masters; had they combined these Huguenot peculiarities with those lent them by the Gallo-Roman culture, that we doubtless find in the age of Louis XIV, then this alliance would have had incalculable results.

Instead of having a position of the third rank in the formative arts, the art of the great age would have reached the highest regions and attained equality with the golden age of Julius II. The suppression of the Huguenots thus had to all appearance for France a still greater loss as a result in the domain of art, than in that of trade and industry.

851. Development of "Reason".

Yet reference must also be made to another and indeed less favorable possibility. If it be true that Calvin made the F French language an instrument of philosophy, then may one ask, whether Calvin and a part of the reaction produced by him was not one mighty source for the development of the influence of reason. This reason is gladly emphasized by the French as t the basal tendency and the characteristic of their art from 1600 to the present time, which preserved it from the errors of the Barocco. It is indeed a service, but perhaps too dearly purchased, for reason never creates, but acts as a restraining friend and adviser, unfortunately as a narrow-hearted egoist restricting the chief sources of art:-- inspiration, love and enthusiasm.

Chapter 21. Tombs.

852. Introductory.

On the tombs, at least on the more important that we here describe, we find an interesting fact; those of the family of the monarch are more Italian in conception and treatment than are the contemporary churches and secular buildings. In this domain of a purely ideal architecture one finds much earlier than in that of an architecture of necessity, a series of compositions, that in the forms of their subdivision and their details exhibit an almost exclusively Italian style, even where works originated, whose idea and general arrangement seldom or even never occur in Egypt, or are never expressed at the same scale. The apparently earliest tomb of the Renaissance, that of Charles d'Anjou erected in 1475, has already been mentioned. In spite of this early date, it exhibits not one of those forms characteristic of the French transition p period and of the early Renaissance, but is already antique. [1256]

Note 1256. See Art. 90.

This is easily explained. In such problems the desire of the employer and of the artist has a freer and higher horizon, than that of the Christian faith. Men were somewhat less influenced by the diversity of the conceptions of culture, as well as by the customs and mode of life, that result from the conditions of climate, of nature, and of the tendency of the tastes of different peoples and races. Men could yield themselves more completely to the forms of a new art, for which they longed with enthusiasm.

It results from this, that the tombs represent a portion of the "architectural world of ideas" and the desires of the architects, that we shall not find on the secular buildings and churches themselves. Therefore they form a valuable extension of the latter.

Likewise in France the tombs were ordered frequently during the lifetime of the person concerned, and indeed so generally, De Montaiglon says, that it is unnecessary to name a single example. [1257] In the Church of Celestins at Paris in Millin's time (about 1790), there was such a multitude of monuments, that as he expresses it, one would believe himself in a sculp-

Note 1527. Monnoyeur, J. D. & S. Bionneau, La famille des Ducros. p. 41.

Anonyme Saint-Paul [1559] particularly mentions the Tombs of Louis XII, Francis I and Henry II in S. Denis, those of the two Cardinals d'Amboise in Rouen, that of Francis II of Saint-Jean in Nantes, as a series for which in no period did the French dentelleries possess rivals. In this opinion is a certain truth, but one must at the same time remember, that the same must be said of a still greater number of Italian tombs.

Note 1528. See Plonner, p. 880.

[illegible]

of the tombs in the churches of France are discussed.

a. Tombs of the early Renaissance.

1. Type of the Renaissance tomb. (Tombs).

2. [illegible]

In the earlier tombs of the pre style balance those of the two children of Charles VIII, [1529] now placed in the Cathedral of Tours.

Note 1529. The Dauphin Charles Orland died at Amboise on Dec. 16, 1495, at the age of 3 years and 3 months, and the second Dauphin Charles died Oct. 2, 1496, 25 days old.

To an isolated sarcophagus like a cenotaph succeeds a high and receding gravelo, on which upper surface lie the little princes in royal clothing and with the crowning expression of childlike innocence. At their feet are two small kneeling mourning genuflic angels, while two others support the cushions. The irons' bars which which serve leaves at the angles of the sarcophagus, the inscription cut on the front enclosed by a garland, the rope with varied knots, that styling covers above the gravelo, are manifestly reminiscences of the sarcophagus of Verrocchio in S. Lorenzo at Florence. At the angles of the gravelo, in the Italian tombs are sons, are arranged the statuette of the orphans. On the arms themselves the treasures of their lands recalls that of the Dauphin in that of the Chapel in Palace Vancennes. In the sarcophagus of the gravelo, those tombs shows a mixture of Florentine form of about the time of 1450 with echoes of 40 years later, but [illegible]

sculptor's workshop.

Note 1257. Montaiglon, A. D. & G. Milanesi. La Famille des Justes. p. 41.

Anthyme Saint-Paul [1258] particularly mentions the Tombs of Louis XII, Francis I and Henry II in S. Denis, those of the two Cardinals d'Amboise in Rouen, that of Francis II of Brittany in Nantes, as a series for which in no period did the French Renaissance possess rivals. In this opinion is a certain truth, but one must at the same time remember, that the same must be said of a still greater number of Italian tombs.

Note 1258. See Planat, p. 380.

A de Montaiglon emphasizes, that in contrast to Italy, most of the tombs in the churches of France are detached.

a. Tombs of the early Renaissance.

1. Type of the detached Tomb. (Tumba).

358. Tomb of the Children of Charles VIII.

To the earliest tombs of the new style belong those of the two children of Charles VIII, [1259] now placed in the Cathedral of Tours.

Note 1259. The Dauphin Charles Orlend died at Amboise on Dec. 16, 1495, at the age of 3 years and 3 months, and the second Dauphin Charles died Oct. 2, 1496, 25 days old.

To an isolated sarcophagus like a pedestal succeeds a high and receding cavetto, on whose upper sufface lie the little princes in royal clothing and with the charming expression of childlike innocence. At their feet are two small kneeling angels holding heraldic shields, while two others support the cushions. The lions' paws with wings and acanthus leaves at the angles of the sarcophagus, the inscription tablet on the front enclosed by a garland, the rope with varied knots, that extends around above the cavetto, are manifestly reminiscences of the sarcophagus of Verrochio in S. Lorenzo at Florence. At the angles of the cavetto, in the garlands around the arms, are arranged the dolphins of the princes. On the arms themselves the treatment od their tails recalls that of the barbels in that of the Pazzi in Palace Quaratesi. In the scrollwork of the cavetto, whose foliage shows a mixture of Florentine forms of about the time of 1485 with others of 40 years later, are reproduced scenes from the deeds of Hercules in

the original manner of [illegible].

[illegible] in 1500 and [illegible] of [illegible] man is regarded as the work of Giusti. The conjecture of Montalvo, that it might only be by Leonardo da Vinci's, appears [illegible] to be very improbable. It [illegible] tion of this purpose of his stay in Florence in the transactions for the purchase of marble between the Signors of the guild of the Opera del Duomo in Florence, 1500 as well as the note in "for preparing and completing".

Note 1520. A. de Montaiglon & G. Milanesi. p. 63. "Leonardo, sculptor, who now remains with the most Christian King of the French for preparing and completing a certain tomb by the Lord Serene Queen, spouse of the present King of the French, for the most illustrious Lord, duke of Brittany, father of the said Queen, not deceased, and for two of her sons of the most Christian Charles, King of the French, of the said lord" etc.

When during the earliest period of our study of the Renaissance in France, we saw the monument, and filled with the recollections of the [illegible] there we scarcely ran the work of a genuine Italian before us. But it is to be compared with the works of Mantegna of the second or third rank in Italy like Bugiardino, or with the dancing angels of the mantle in the Palace of Urbino, or with the cupid supporting arms at the sides of the base, or further with the cupids above the "sfumma" of the Arpe Santa in Via Sangallo in Florence etc., the dance vanishes entirely. One wonders receives the conviction, that most of these Italians in France were likewise only masters of the second and third rank.

Yet perhaps another possibility is to be considered. As a stand here before the result of an Italo-French collaboration. The composition of the angels accompanying with the decoration might be by an Italian from the school of Verrocchio, while the two figures and the angels on the cornice could be from the sculptor of minor colonne. We should have a kind of side picture to view may now be seen on the nearly contemporary Porta of Duke Francis I of Brittany. The circumstance, that it was

the animated manner of Pollajuolo.

The tomb was begun about Jan. of 1500 and completed in 1506, and is regarded as the work of Giusti. The conjecture of Montaiglon, that it might only be by Jeronimo da Fiesole, appears to me very improbable, in consideration of the express mention of this purpose of his stay in France in the transactions for the purchase of marble between the agents of the queen a and the Opera del Duomo in Florence, [1260] as well as the words "for preparing and completing".

Note 1260. A. de Montaiglon & G. Milanesi. p. 68. "Jeronimo, sculptor, who now remains with the Most Christian King of the French for preparing and completing a certain tomb by the Mose Serene Queen, spouse of the present king of the French, for the most illustrious lord, duke of Brittany, father of the said queen, now deceased, and for two of her sons of the Most Christian Charles, King of the French, of the said lord" etc.

When during the earliest period of our study of the Renaissance in France, we saw the monument, and filled with the recollections of the best Italian works, unwillingly compared the tomb with those, we were compelled to ask ourselves, whether we actually had the work of a genuine Italian before us. But if it be compared with the works of masters of the second or third rank in Italy like Buggiano, or with the dancing angels of the mantle in the Palace of Urbino, or with the cupids supporting arms at the sides of the base, or further with the cupids about the "stemma" of the Arte della Seta in Via Zapaccio in Florence etc., the doubt vanishes entirely. One therefore receives the conviction, that most of these Italians in France were likewise only masters of the second and third rank.

Yet perhaps another possibility is to be considered. We s stand here before the result of an Italo-French collaboration. The composition of the entire sarcophagus with its decoration might be by an Italian from the school of Verrochio, while t the two figures and the angels on the tomb could be from the atelier of Michel colombe. We should have a kind of side piece to what may now be seen on the nearly contemporary Tomb of Duke Francis I of Brittany. The circumstance, that it here

saints on the soldiers of Anne of Brittany, and from to her [illegible]

the small one is or soon come something of relevance, and by Saint Convion areas of those at Tours, that only were "not so all necessarily liaise by basic emotion." [1334] A second vital sense these lines were written strengthened the last succession.

Note text. See Courajod, L. Le port de l'Hôtel ont donné [illegible] commente de sculpture de la première Renaissance française. p. 55.

[illegible]. Tomb of Duke Francis II.

[illegible] marie de Foix. Formerly in the Carmelite Church and now in the Sorbonne chapel of the Benedicti at Nantes, was erected [illegible] Anne of Brittany, [illegible] Louis VIII and of Louis XII, was twice taken to France. Her body was placed therein in a golden vessel. The tomb was executed [illegible] [1335] [illegible] "[illegible] accompanied with a fine equestrian and a lion supporting a [illegible] and noble armions. At the angles of the tomb and circling above it were one-fourth basic angles, there stand on a pedestal also four life-size statues of the cardinal virtues. [illegible]."

Everything in this, composition, pose, expression and costume, was treated by Jean Mone. They indeed have not the sublime grace and poetry of beautiful Italian figures, but they [illegible] possess the realism which carried to vulgarity, Italian [illegible] in spite of Simon Lemarchand's mastery, of has been [illegible] by Slaves on the Well of Moses at Dijon. As Courajod [illegible] of commonly remarks, one feels in Colonne the influence of Italy, and we not also in Perrenal. Like a noble [illegible] is [illegible] spread over the whole, far removed from the commonness [illegible] of naturalism.

The architecture, which is limited to the decoration of the sarcophagus, treated as an enlarged sarcophagus, is only Italian. Pilaster [illegible] along the base are found [illegible] inscriptions, six on the side and two at the end, [illegible] which [illegible] as [illegible] [illegible]

relates to the children of Anne of Brittany, and then to her parents, appears to speak in favor of this solution. Even t the small angels on both have something of relationship, and my friedd Courajod wrote of those at Tours, that they were "not at all necessarily Italian by their execution."[1261] A second visit since these lines were written strengthened the last supposition.

Note 1261. See Courajod, L. Le part de l'Itblian art dans quelques monuments de sculpture de le premiere Renaissance f francaise. p. 25.

854. Tomb of Duke Francis II.

The tomb of Duke Francis II of Brittany and his wife, Marguerite de Foix, formerly in the Carmelite Church and now in the south transept of the Gathedral at Nantes, was erected by their daughter, Anne of Brittany, who as the wife of Charles VIII and of Louis XII, was twice queen of France. Her heart was placed therein in a golden vessel. The work was executed from 1502-1506.[1262] The two figures lie extended on a sarcophagus with a fine greyhound and a lion supporting a heraldic shield at their feet, the angels at their heads kneeling and holding cushions. At the angles of the tomb and rising above it about one-fourth their height, there stand on a projecting step four life-size statues of the cardinal virtues.

Note 1262. See Charvet, L. Jehan Perreal etc. p. 71 et seq.

Everything in this, composition, pose, expression and costume, was designed by Frenchmen. They indeed have not the entire charm and poetry of beautiful ideal figures, but they n neither possess the realism almost carried to vulgarity, disagreeable in spite of almost leonardo's mastery, of the short figures by Sluyter on the Well of Moses at Dijon. As Courajod correctly remarks, one feels in Colombe the influence of Italy, and we add also in Perreal. Like a noble softness is this spread over the whole, far removed from the careless excesses of naturalism.

The architectural, which is limited to the decoration of t the substructure, treated as an enlarged sarcophagus, is only Italian. Almost touching each other along the base are round recessed medallions, six on the side and two at the end, above which stands an arcade of as many niches separated by pil-

pilasters,.[1263] With the small pearl bead and fillets, that rest thereon, the Italian portion of the work ceases, and there follows as a cornice-like termination the simply moulded covering slab, far too heavy for the lower portion, and on which rest the reclining figures. The capitals, panels of pilasters and grotesques, which with shells cover all surfaces in and about the niches, are of average Italian work. White and black marbles, green for the clothing in the medallions, with reddish-brown stucco or terracotta as the ground of the niches, produce a polychromatic effect.

Note 1263. The treatment of the catafalque or the other p parts of the tombs by a series of niches separated by pilasters, we perhaps first see in Italy on the Tomb of Pope John XXIII in Florence, later on the catafalque of the Doge Andrea Vendramin (died 1478) in Venice. On the substructure of the triumphal chariot of Sigismondo Malatesta, on the Sarcophagus of the "Antenati and Discedenti" in S. Francesco in Rimini by Duccio. By the latter also in relief, above his inscription on the facade of S. Bernardino at Perugia.

The circumstance, that the French figures cower in the round niches in uncomfortable poses as if under punishment, and those standing have their heads touching the crowns of the n niches, shows that Perreal or Colombe was still little acquainted with the usual relations between figures and architecture in architecture after the antique.

This work forms one of the most important creations of the Renaissance at the beginning of the 16 th century, and it has been frequently described in our time, always indeed as a work of Michel Colombe, while we have seen that Charvet proved the composition and superintendence to belong to the painter Jehan Perreal.[1264] Yet the whole is based on a decidedly Franco-Italian collaboration.

Note 1264. Colombe employed two pupils for this; his nephew Guillaume Regnault and Jehan de Chartres, whom he terms h his disciple and servant; also two Italians, that will be further mentioned.

On Jan. 4, 1511, Perreal wrote, that Michel Colombe worked for five years on the monument, and two "Italian cutters of antique masonry" for as long. Montaiglon is probably correct,

man is assumed describing a Bisaccia as one of stress.[1265] For the present are words "for occupying and exercising" remains to be regarded as the author of the architectural treasures of the monument, for has here assumed as it the tomments of the two little sculptures of Anne of Brittany.

Note 1264. See Monvel, a. op. & B. Milhomet. Le Portile des Jeuxes. p. 67. The permit for the purchase of the marble is dated Jan. 16, 1500.

355. Tomb in the Church of Eron.

In connection with the preceding is a tomb, that must as I must be recalled in passing.

When the duke of Savoy died on Sept. 10, 1534, his wife Beatrice of Aumbria, recalled to mind in Eron a house, a Church with tombs, and a monastery, and therefore this was not a Franciscan monument, yet as there is was designed by Jacques Sansovino and has lies within the confines of the country. On this Franciscan monument of Duke Philibert-le-Beau of Savoy, there Marguerite of Austria had constructed in the Church of Eron near Bourg, in the part above the altar was the recumbent statue of a one lion, the lion at his feet, and surrounded by three pairs of male and-ie, under cover-ile on each of the angles armoriary ea, other order of arrangement in comparison to the cavalion less Flemish Gothic [illegible] assume, that in the moor position were employed the work of Jean Perreal and Michel Colombe, or as least built and in a [illegible].

Note 1265. See note. LV and 22.

356. Tomb of Charles VIII.

[illegible] Virgins in half as already complete [illegible] and is but a work of Louis Pasanino from Modena.[1266] Since the same has [illegible], we must be satisfied with an entirely [illegible] on Fig. 211,[1267] and resembles some old sepulchres collected by A. de Montaiglon. It must have differed from most contemporary France monuments, in that bronze clayed the small p[illegible], and was concerned with brown marble and gold.

Note 1267. On the works of the Louvre in France, see A. de [illegible].

when he assumes Jeronimo da Fiesole as one of these.[1265] For the present the words "for preparing and executing" require him to be regarded as the author of the architectural treatment of the monument, for the same reasons as at the monument of the two little children of Anne of Brittany.

Note 1265. See Montaiglon, A. de. & G. Milanesi. Lo Famille des Justes. p. 67. The permit for the purchase of the marble is dated Jan. 15, 1500.

855. Tomb in the Church of Brou.

In connection with the preceding is a tomb, that must at l least be recalled in passing.

When the duke of Savoy died on Sept. 10, 1504, his wife Margaret of Austria, decided to erect in Brou a house, a Church with tombs, and a monastery, and although this was not a French monument, yet at first it was designed by French masters and now lies within the borders of the country. On this famous monument of duke Philibert-le-Beau of Savoy, that Margaret of Austria had constructed in the Church of Brou near Bourg, in the part above the slab was the reclining statue of t the duke, the lion at his feet, and surrounded by three pairs of nude angels, there prevails so much of the antique simplicity and clear order of arrangement in comparison to the overrich late Flemish Gothic niches and arcade work, that one may assume, that in the upper portion were employed the work of Jehan Perreal and Michel Colombe, or at least their models w were approximately use, as Charvet conjectures.[1266]

Note 1266. See Arts. 47 and 92.

856. Tomb of Charles VIII.

Further to be described is the Tomb of Charles VIII, formerly erected in the Abbey of S. Denis. It is mentioned by Alberto Vignati in 1517 as already completed,[1267] and is the w work of Guido Paganino from Modena.[1268] Since the same has disappeared, we must be satisfied with an early representation in Fig. 211,[1269] and reproduce some old statements collected by A. de Montaiglon. It must have differed from most contemporary Frence monuments,in that bronze played the chief p part, and was combined with black marble and gold.

Note 1267. On the works of the latter in France, see A. de Montaiglon in Anciennes Archives de l'Art Francoise; Documents.

I et série. 1891. p. 124-129; 2 nd série. 1892. p. 212-222; Lutner, Bulletin des bibliothèques de France. 1961. p. 119.

Note 1268. See the Tome of Louis XII, Pl. 211.

Note 1269. From Jean Morel. Vol. 1. p. 170.

Fabier Don Germain Milleh [1270] calls this the most co-ordinated one in the order of S. Denis. The king, kneeling co-fore a praying stool on which lie a book and a crown, was sur-rounded by four angels at the corners supporting a canis ar-ralis. All was of gilded bronze, excepting the faces and the nine crosses based by golden lilies.

Note 1270. See Trésor Sacre de S. Denis. p. 217-218. Jean Billoine. Paris. 1613.

On the sides of the two w-shaped circular recesses, in which was gilded copper (bronze) metal, sitting bases oscina being essential case and gilded figures. On an inscription based of gilded bronze was the verse. [1271] "Ars, secreve ego. Jesus ait, -Tuus Pleniter Salvatur".

[illegible]

The base consists of black marble with one-arch and gilded [illegible]. The [illegible] outer recesses being as many roman representing virtues. Se-ween these recesses were angels crowned with laurel-garlands. [1272]

[illegible]

In one contains the mitred case of the angelic learning a saintly former, and further on meditation resources made on the sacrosanctus, one quarrie a member these dia set axial a corners connection between the lorano and bases on the road of the ancient of Charles VIII, and between the lower and upper tomb, when his wife was accused in Vendes. When one pre-sages, some Saint Paschini recovered by far the bronzes ella-ry [1273] of all the angelic small in is bronzes by Charles VIII, one sans mesdeg-ve did not also exert a western religious firecomy of incredibly on the other one cosmos. In any year the monumens of his reno in S. Denis were much better than those on the road at Nantes.

C. Fascenelle and Jerine Type.

887. Tomb of Zurlig de Chauvigne.

1 st Series. 1851. p. 125-132; 2 nd Series. 1862. p. 218-228; further, Bulletin des Antiquaires de France. 1864. p. 149.

Note 1268. See the Tomb of Louis XII, Fig. 212.

Note 1269. From Jean Marot. Vol. 1. p. 170.

Father Dom Germain Millet[1270] calls this tomb the most beautiful one in the choir of S. Denis. The king, kneeling before a praying stool on which lie a book and a crown, was surrounded by four angels at the corners supporting heraldic shields. All was of gilded bronze, excepting the faces and the blue cloaks beset by golden lilies.

Note 1270. See Tresor Sacre de S. Denis. p. 347-348. Jean Billaine. Paris. 1615.

On the sides of the tomb were circular recesses, in which were gilded copper (bronze) basins, within these basins being beautiful cast and gilded figures. On an inscription tablet of gilded bronze was the verse.[1271] "Hic, octave etc. jaces etc, "Opus Paganini Mutinensis".

Note 1271. Doublet, J. Fere. Histoire de l'Abbaye de Saint-Denys en France. p. 1292-1294. Paris. Michel. Joly. 1625.

The tomb consists of black marble with ornaments and gilded bronze figures, 8 1/2 ft. long and 4 1/2 ft. wide, in 12 circular recesses being as many women representing virtues. Between these recesses were swords crowned with laurel garlands.[1272]

Note 1272. Felibien. Histoire de l'Abbaye de S. Denis. p. 532-533. Paris. 1709.

If one considers the animated pose of the angels leaning s slightly forward, and further the medallion recesses here on the sarcophagus, one questions whether there did not exist a certain connection between the former and those on the Tomb of the cheldren of Charles VIII, and between the latter and the Tomb, that his wife had erected in Nantes. When one remembers, that Guido Paganini received by far the highest salary[1273] of all the artists called to Amboise by Charles VIII, one asks whether he did not also exert a certain influence directly or indirectly on the other two tombs. In any case the mouldings of his Tomb in S. Denis were much better than those on the Tomb at Nantes.

2. Tabernacle and Shrine Types.

857. Tomb of Philip de Commynes.

Of the very interesting lamp-stand, that the famous Milano-
[illegible] of the Brunda-[illegible], no entirely compli-
[illegible] can be made from the scattered fragments
in the Louvre and in the Cook [illegible] Fund, even with the
aid of Milani's illustrations. [1276] I believe that the remai-
ns of 12 original-[illegible] may be [illegible], and [illegible] of two
[illegible] stands, [illegible] for the two [illegible].
[illegible]
the top of [illegible] two [illegible] stands, having [illegible]
and the lower half of the [illegible] life-size [illegible], [illegible]
as of Cupids and of [illegible]. Some of the [illegible]
ons were closed below by a [illegible] disk.

See [illegible]. [illegible] [illegible]. [illegible]. [illegible]. [illegible].

Note 1276. See Correjo, L. Le [illegible] etc. p. 26-28.

In one lymphanum a very [illegible] stand forms a [illegible]
of round [illegible] after the Milanese [illegible]. (See S. Maria
della Grazia and S. Maria [illegible] Sacro). Sob one [illegible]
non or the [illegible] flowers and fruits is no. in the Milanese
style, though in [illegible] of Santa Sofia. A spiral of arms for-
ms the centre of the [illegible]. Another with two [illegible] and
flowing [illegible] frills the [illegible].

Although I frequently saw [illegible] many years,
for long I could form no [illegible], whether the [illegible]
and [illegible] was the work of an [illegible] or of a [illegible].
Only at the [illegible] of [illegible] and while [illegible]
[illegible] with [illegible], [illegible] unconsciously came from the [illegible]
[illegible] in [illegible], Zanoy, [illegible] [illegible], [illegible] I believe [illegible]
one [illegible] of an [illegible]. Only [illegible] [illegible] [illegible]
re with [illegible] contemporary by [illegible] [illegible] Michael [illegible] on
the [illegible] of [illegible] I in the last [illegible]. [illegible] [illegible] [illegible]
must [illegible]. [illegible] earlier [illegible] me from [illegible] this
conviction, was the [illegible], that the [illegible] on the
[illegible], [illegible] on one [illegible] and a [illegible] [illegible],
[illegible] was not usually [illegible] in Italy at [illegible] time, and [illegible]
[illegible] Early [illegible] works; likewise [illegible] in the
[illegible] of the [illegible] a mixture of [illegible], [illegible]

Of the very interesting Tomb-Chapel, that the famous historian Philip de Commynes caused to be erected for himself in the Abbey Church of the Grandes-Augustins, no entirely complete representation can be made from the scattered fragments in the Louvre and in the Ecole des Beaux Arts, even with the aid ol Millin's illustrations. [1275] I believe that the remains of 12 pilaster-piers may be determined, and further of two semicircular gables, indeed for the two ends. The ogee gable reproduced in Millin must have formed the middle of the longer side. Within this shrine was placed the sarcophagus, from t the top of which rose two praying stools, behind which appeared the upper half of the polychrome life-size statues, figures of Commynes and of his wife. Some of the intercolumniations were closed below by a railing slab.

Note 1274. Millin. Antiquities Nationales. Vol. 2. p. 41. Paris. 1791.

Note 1275. See Courajod, L. Le Part etc. p. 26-33.

In one tympanum a very beautiful series forms a semicircle of round medallions after the Milanese fashion. (See S. Maria delle Grazie and S. Maria presso S. Satiro). But the treatment of the delicate flowers and fruits is not in the Milanese style, though in that of Della Robbia. A shield of arms forms the centre of the tympanum. Another with two cupids and floating bands fills the other tympanum.

Although I frequently saw these remains during many years, for long I could form no opinion, whether the architectural and ornamental was the work of an Italian or of a Frenchman. Only at the writing of these lines and while comparing the forms with those, which undoubtedly came from the French masters in Gaillon, Nancy, Rouen and Nantes, did I believe that one must think of an Italian. Only compare the mouldings here with those contemporary by Perreal and Michel Colombe on the monument of Francis I in the last city, and all doubts m must disappear. What earlier hindered me from reaching this conviction, was the circumstance, that the scroll-work on the entablature, motives on one pilaster and a treatment showed, what one does not usually find in Italy at that time, and which recalls Early Christian works; likewise appears in the panels of the pilasters a mixture of mythological, mediaeval

and Occitanian ideas, case I do not recall in Dara number in Italy. Strange also is the exact been stirring on the origin-bice, and the inscription-like addition Dorum Ube architrave, fitted in cross. Further the dabbling of the motives is so salicate and cult of Italian tournios and knowledge of form, that one cannot think of a French chisel. [1]A joint mental-ound by Donnegoo then entirely supposes he in this convication, and the singularity in the choice of motives is explained by the easilessly correct remark of Courajon, that the tomb-una-ori was executed in 1508 during the life of the famous Bramo-rian and under his supervision. Only the wishes and commands of a learned man could explain such a combination of motives.

Note 1276. Converted in his Study; Le Porte de L'Art Italien etc., p. 26, does not definitely express himself on this point. In the figures of the dancers he sees a mathematical exclusively French; he writes of the entire work; "the general style and the decoration of the whole were incontestably suggested by Italy." Only in reference to an error in the in-scription, Courajon, Commentaire, he writes with full justice; "an error very natural to an Italian hand."

[illegible] Dara [illegible]. [illegible]

[illegible], one with two ringed horses. The arabesques have no very animated movement in spite of correct lines -- possibly on account of the numerous motives, that must be increasing according to Commerson's [illegible]. There also occur in the [illegible] course, [illegible] medallions, [illegible] of [illegible] [illegible] [illegible], [illegible] savyrace, [illegible] on the sarcoes, a [illegible] [illegible] on a sea-man, the phoenix with its [illegible], a [illegible] [illegible] with a sun-bell in Italian [illegible], [illegible] like [illegible], an [illegible] [illegible] with a [illegible], [illegible] Adam and Eve, [illegible] [illegible] with the lion, and his [illegible], [illegible] [illegible] the [illegible] [illegible], the fox, the [illegible] [illegible].

One [illegible], [illegible] [illegible] of different motives a and [illegible] is see [illegible] possible to [illegible] everywhere to an [illegible] movement of an [illegible] [illegible]. At places where the [illegible] [illegible] [illegible] quickly developed, for example on the con-[illegible] [illegible] [illegible], the [illegible] and [illegible] of [illegible] is con-[illegible], and quite [illegible] must have been composed and exec-[illegible] by an Italian.

and Christian ideas, that I do not recall in this manner in Italy. Strange also is the pearl bead sidewise on the pilasters, and the lambrequin-like addition below the architrave, fluted in pipes. Further the detailing of the motives is so delicate and full of Italian technics and knowledge of form, that one cannot think of a French chisel.[1276] A point mentioned by Gourajod then entirely supports me in this conviction, and the singularity in the choice of motives is explained by the manifestly correct remark, of Gourajod, that the tomb-chapel was executed in 1506 during the life of the famous historian and under his supervision. Only the wishes and commands of a learned man could explain such a combination of motives.

Note 1276. Gourajod in his Study; La Porte de l'Art Italien etc., p. 26, does not definitely express himself on this point. In the figures of the deceased he sees a work "almost exclusively French"; he writes of the entire work; "the general style and the decoration of the whole were incontestably suggested by Italy." Only in reference to an error in the inscription:-- "Santus Grecorius, Santus Ieronimus", he writes with full justice; "an error very natural to an Italian hand."

The pilasters have good proportions, refined and delicate capitals, one with two winged horses. The arabesques have no very animated movement in spite of correct lines -- probably on account of the numerous motives, that must be included according to Commynes' requirements. There also occur in the pilaster panels, besides medallions, inlays of marble and of porphyry and cranes, further sphynxes, cupid on the seahorse, a woman riding on a sea-man, the phoenix with its young, a w winged lion with a snake-tail in Italian drawing, rather like Leonardo, an eagle struggling with a serpent, then Adam and Eve, Samson fighting with the lion, and his attributes, such as the shoulder blade bone, the fox, the broken column etc.

One understands, that with this man of different motives a and forms it was scarcely possible to attain everywhere to an equal movement or an elegant grouping. At places where the ornament should be quietly developed, for example on the candelabras behind Samson, the elegance and grace of form is charming, and quite certainly must have been composed and executed by an Italian.

Thus we likewise have on this monument an Italo-French collaboration. The design is here Italian, partly according to French requirements, and likewise the architecture and ornamentation. On the contrary, the figures on the tomb are by a Frenchman, as it seems.[1277]

Note 1277. See further three Studies of Baron de Guilhermy in Daly's Revue generale d'Architecture. Vol. 3. p. 557, with illustrations by Labrouste; also Annales Archaeologiques, Vol. 12, p. 93; finally Guilhermy's Inscriptions de la France. Vol. 1. p. 405.

A bishop's tomb in the cathedral of Narbonne, indeed originating 20-30 years later, shows in the details of the arcade forms more nearly French. It likewise forms a sort of chapel, supported by columns at the four corners and by a pier with arabesques at the middle of each longer side. It rises above a substructure of two pedestals, the upper having an arcade of niches and candelabras. A stone ceiling with coffers extends over the whole between the entablatures. The figures representing the deceased seems to have disappeared.[1278]

Note 1278. See the plaster cast in Museum Trocodero in Paris and the illustration in Lübke's Geschichte der Renaissance en Frankreich. Fig. 181.

858. Tomb of Louis XII.

An entirely different type of arrangement is shown by the Tomb of Louis XII and Anne of Brittany, which Francis I caused to be erected in the Abbey Church of S. Denis. It is the most important monument, which was placed therein for a king of France, and it long served for comparison, to give the idea of excellence of a work.[1279] Jacques Yver (1598) in his "Printemps" makes such between those of Francis I and of Mausolus.

Note 1279. See Montaiglon, A. De in Archives de l'Art Francoise, 2 nd Series, Vol. 1, p. 295, who gives the words of J Jean Breche (jurist from Touraine) in his "De Verbum Significatione" (Lyons, 1556, p. 410-411, and Geneva, 1659, p. 459). See Latin text in Note.

Fig. 212[1280] illustrates the general construction. There are two arches at each end. All is of white marble.

Note 1280. From Marot, J. Vol. 1. p. 173.

The idea prevailing here is an impressive one. Below the tomb for the dead, above a glance into the beyond, where the saoctified pray with devotion. Through the arches one sees the marble sarcophagus, where bereft by death of all earthly possessions, the nude bodies [1281] lie beside each other, stretched out on the sarcophagus. The twelve apostles have seated themselves under the arches. Four allegorical figures of the virtues sit on the external angles of the monument.

Note 1281. In the drawing of Jacopo di Piero Bellini for the tomb of a soldier, he likewise lies nude on a state bed, merely with a laurel wreath around his head and a cloth about his loins. See Musee du Louvre. Collection Historicale Lascile, No. 21.

859. Prototypes.

If one queries what circumstances called for this great development of magnificence,and influenced the choice of this type, he would scarcely err, in that the origin of two famous works in Italy reacted here; the Tomb of Julius II and that for Gaston de Foix in Milan. And indeed one must consider t the originally intended forms of both, much more than the curtailed and incomplete ones now existing, that are generally in mind.

Especially must the latter monument be considered, which t the king of France ordered near Bombaja for his kinsman, the young hero of Ravenna. At first it was to form a small tomb chapel in the Church, but later represents a tomb chamber enclosed by arches arranged like a triumphal arch. Here also was the corpse of the dead represented below, above being him again as alive. [1282]

Note 1282. We were able to determine in his time the author of two of these designs and their purpose, one in the Louvre and the other with the duke d'Aumole in Chantilly. We r reproduced both in the prospectus of the Photographic Thesaurus of Architecture.

The idea of the open arcade, that forms a sort of chapel around the dead, as well as its form and decoration must first of all be influenced by a third Italian tomb, namely be borrowed from the shrine of Giovanni Cristoforo Romano for the M mausoleum of Giovanni Galeazzo Visconti in the Certosa of Pa-

antrous, and it stood there completed, when the Duchess was de-
ducted on May 8, 1497. The sarcophagus has certain occasio-
ny figures were only added later. See Bertoni, L. Lo Sarco-
so di Ponte. p. 108. Milan. 1898.

830. Character of the Work.

Some conservatives Polizy, once we made to the movement fal-
ling to the character of the different parts, and enjoy the
reservations of right and left, before and behind, as if the
two reclining figures could themselves speak and call enjoy
them.

It frown on a pace at the right is the date of 1518; on the
margin one is 4. P. 9. I.; on the cane on at the left, 1517;
as the frame of the frieze over from the corner, there are
the letters 3 3 1 43 0 8 on an inscription tablet. The two-
ve apostles around between the angles are Italian works; in
the same way in some the interiors of the Pavia Cathedral
Sab, in the basin but of Mantua, Perugino, or of the Sist-
ine Chapel. Of the four large figures at the corners, the 3
are Lombard.

On the sarcophagus all in Italian work, and is a cenotaph
for the pedestal of the Dians of Jean Sanjon.

The grotesques of the pilasters are all Italian, with pern-
ge sire.--The cart are on the left side our are Tuscanic.
Here two counting sirens on the upper part of the first pecail
are Ducal' Tuscany in Venice.

The medals on the pilasts were by weak Italians. On the r
right are some Roman' Masis after Leonardo. The marble of
the frown one was also commenced with Leonardo's genre for
the castle of Angiaur, or some other mounted commot of Jean-
ards or of Bramante. (Vasbaiglon assigns them to Giovanni Ji
Ainado. p. 15.

The kneeling figures of the King and queen appear to me to
be of [illegible]

Pavia. It was erected by him in company with Benedetto Briosco and Jacobino de Boni in 1494-1497.[1283]

Note 1283. His name and the latter date are cut on the architrave, and it stood there completed, when the Church was dedicated on May 3, 1497. The sarcophagus and certain accessory figures were only added later. See Beltrami, L. La Certosa di Pavia. p. 103. Milan. 1895.

860. Character of the Work.

Some observations follow, that we made on the monument relating to the character of its different parts, and employ the designations of right and left, before and behind, as if the two reclining figures could themselves speak and could employ them.

In front on a pier at the right is the date of 1518; on the middle one is S. P. Q. F.; on the rear one at the left, 1517; at the right on the first pier from the corner, inside are t the letters S G I SS o N on an inscription tablet. The twelve apostles seated beneath the arches are Italian works; in the hands may be seen the influence of the David of Michelangelo, in the heads that of Raphael, Perugino, or of the Sistine Chapel. Of the four large figures at the corners, the t two in the rear appear to me to not have been by an Italian hand.

On the sarcophagus all is Italian work, and is a prototype for the pedestal of the Diana of Jean Goujon.

The grotesques of the pilasters are all Italian, with perhaps the exception of those on the first pier below on the right side.--The best are on the left side and are Florentine. Here two charming sirens on the upper part of the first recall the Giants' Stairway in Venice.

The reliefs on the plinth were by weak Italians. On the r right are some horses' heads after Leonardo. The master of the front one was also acquainted with leonardo's group from the battle of Anghiari, or some other mounted combat of Leonardo or of Bramante. (Montaiglon assigns them to Giovanni di Giusto. p. 19.

The kneeling figures of the king and queen appear to me to be of Italian work.

Among the sculptures the two nude bodies of the dead are by

the two cards. Spirits, bugs, pobis and lacons, in peasant [illegible] in the map of the gnomes; monkeys and [illegible] queen, brandmar with cherry in the robbing of the [illegible].

The connections are poor Bucentaurs in the style of 1470-1510. The moulding of all parts is done by Italians, perhaps even more Lombard than Florentine. The elevation is poor. The pose of the four seated figures at the angles is perhaps [illegible].

[illegible]. The Monument.

The history of the monument was long anything but clear. It was planned to be the work of F. Ponce in Verona (Ferrara Tuscan from Venice). Don Antonio Lopez referred to Juan de Juanes from Tunes as the author, without approaching the [illegible] (see Pacchia). By the issues of A. de Montmajlion was it [illegible] certainly determined, that it was the work of the brothers Antonio and Giovanni di Giorgio.[124]

Note 1224. Montalvon, A. de & O. Kilonnel. Le Pavillie des [illegible].

Kennington concludes from the fact, that Giovanni also had the contract to construct the tomb beneath the monument, that he was the architect and designer of the monument,[1242] [illegible] a rough bronze [illegible] in style, and the four angle to bronze figures of the virtues, and two of the figures of [illegible] from the nude executed and life-size figures of the [illegible] standard stands with the observation made by us.

[illegible] the Tomb of De Guilleroy in the Monsieurnis de S. Denis.

Note 1226. According to Polaurte, on the tomb of Louis XII (erected 1576-1583), the ornamental parts were by Antonio Giusto, the figures of the dead and the angels by Giovanni Ottavo, the son of Antonio and nephew of Giovanni. (See Architecture de la Renaissance, p. 229.).

[illegible]

already been one same in consequence in Amoise,[1247] and

far the best. Splendid, true, noble and decent, in peaceful resignation is the head of the queen; nobility and dignity, quiet resignation in pain are expressed in the head of the q queen, together with beauty in the modeling of the nude.

The proportions are good Florentine in the style of 1470-1500. The moulding of all parts is done by Italians, perhaps even more Lombard than Florentine. The elevation is good. The pose of the four seated figures at the angles is perhaps rather accidental.

861. The Master.

The history of the monument was long anything but clear. It was assumed to be the work of P. Ponce in Venice (Ponzio Trebati from Florence). Dom Felibien later referred to Jean le Juste from Tours as the author, without abandoning the participation of Ponce. Others ascribed it to Pierre Bontemps. (See Patria). By the labors of A. de Montaiglon was it successfully determined, that it was the work of the brothers Antonio and Giovanni di Giusto.[1284]

Note 1284. Montaiglon, A. de & G. Milanesi. La Famille des Juste en Italie et en France. Societe de l'Histoire de l'Art Francaise. 1878. p. 22-31; 64-69.

Montaiglon concludes from the fact, that Giovanni also had the contract to construct the tomb beneath the monument, that he was the architect and designer of the monument,[1285] emphasizes a rather notable difference in style, but the four great corner figures of the virtues, and that of the figures of the apostles seated in the arches on the one hand, and on the other from the nude extended and life-size figures of the king and queen, the latter indicating a better artist. This s statement agrees with the observations made by us.[1286]

Note 1285. p. 27. He cites the excellent description of the Tomb by De Guilhermy in his Monographie de S. Denis.

Note 1286. According to Palustre, on the tomb of Louis XII (erected 1576-1532), the ornamental parts were by Antonio Giusto, the figures of the dead and the angels by Giovanni Giusto, the son of Antonio and nephew of Giovanni. (See Architecture de la Renaissance. p. 288.).

On April 13, 1516, the agent of the marchese of Mantua had already seen the same in construction in Amboise,[1287] and

designated it as solemnly binding, or people, with numerous lesser tribes, and as one more of Pinerolo's masters. On aug. 20 by Accordo di Grano additional marks was contract to Tuscans.

Antiquity. Country, Antiquities. Antiquarian Research. Sculpture - St Cerfoto. p. 266. Lorano. 1676.

Alberto Vigardi, Commendary General of the Tuscans of Francis I in Piedmont, says in his description of Paris in the year 1537 likewise, 1538 that it was already under way and would be more beautiful. On the motorway are sculptures [illegible] on one only finished about 1541.

Antiquity. Sculpture, [illegible] Antiquarian Research. [illegible] p. 40, 56. Milan. 1660.

The agent Gonzaino of the Lordship of Mantua had seen it a outer way in Amoise; 1552 on Jan. 20, 1550, G. Pandolfi writes to Mionsiandolo, said he had seen it in Tours under way, and it contained a great number of figures. 1550

Note Lire. Commerce. p. 41.

Note 1560. Aurelio Gotti. Vita di Michelangelo Buonarroti. II. p. 55; p. 26 in Monsigion.

Jean Grenzo of Tours wrote in 1555, that it was excavated in Tours by Jean Jusse, a very elegant sculptor. On the contrary Samuel writes, that it was wrapped in a cam belonging to Hotel d. Poul in Paris, which later belonged to Philippe De L'Orme, and then was designated in 1571 as "a sort of beer in [illegible]".

Note 1561. Montaigion. p. 27.

If Bussion did not contract marriage with Tours, it may be assumed, that the Sinnet lam two vineyards in the Tours, or some only were sculpted in Tours since 1530; in 1534 Jean Grange received 400 crowns of the golden sun as the remainder of one sum of 1800 stipulated for the transportation from Tours to Paris.

B. De Lunde is Olivieres quoting in an inventories Sarry on Jean Pierrel, 1566, 1554, mentions a his favorite author of Louis XII plunge one part in the creation of this monument. [illegible] Tours. The [illegible] of the monuments and the buildings, compared with

designated it as tolerably beautiful, of marble, with numerous great figures, and as the work of Florentine masters. On Aug. 20 by Antonio di Giusto additional marble was ordered in Carrara.

Note 1287. Campori, Marchese C. Memorie biographiche degli scultori - - di Carrara. p. 269. Modena. 1873.

Alberto Vignati, Commissary General of the fortresses of F Francis I in Piedmont, says in his description of Paris in t the year 1517 likewise,[1288] that it was already under way and would be most beautiful. On the northwest and southeast pilasters may be seen the dates of 1517 and 1518. The erection only followed about 1531.

Note 1288. Beltrami, L. Description de la Ville de Paris, etc. p. 20, 56. Milan. 1889.

The agent Grossino of the marchese of Mantua had seen it u under way in Amboise;[1289] on Jan. 20, 1520, G. Pachaoli writes to Michelangelo, that he had seen it in Tours under way, and it contained a great number of figures.[1290]

Note 1289. Montaiglon. p. 64.

Note 1290. Aurelio Gotti. Vita di Michelangelo Buonarruoti. II. p. 58; p. 26 in Montaiglon.

Jean Brecho of Tours wrote in 1556, that it was executed in Tours by Jean Juste, a vern elegant sculptor. On the contrary Sauval writes, that it was wrought in a barn belonging to Hotel S. Paul in Paris, which later belonged to Philibert De L'Orme, and that was designated in 1571 as "a sort of barn in which was cut part of the marbles of the tomb of the king."[1291]

Note 1291. Montaiglon. p. 27.

If Grossino did not confound Amboise with Tours, it must be assumed, that the Giusti had two workshops on the Loire, or that they were settled in Tours after 1520; in 1531 Jean Juste received 400 crowns of the golden sun as the remainder of the sum of 1200 stipulated for the transportation from Tours to Paris.

R. de Maulde la Claviere queries in an interesting Study on Jehan Perreal, 1292, 1293, whether this favorite artist of L Louis XII played any part in the creation of this wonderful monument. But he does not venture to give an answer. The treatment of the architecture and the mouldings, compared with

those of Perrenal on the monument of Francois I at Nantes, are so much superior, that we can i see no work of Perrenal on the monument of Louis XII. nor do such ones have probably existed; his knowledge of the Renaissance during his new journey to Italy in 1509. He indeed indicates once in a letter in reference to the monument in the Church of Brou. What he says of a monastery in Italy persuades it to be assumed with certainty, that he had seen the Certosa of Pavia. He was acquainted with with the shrine of the Tomb of Giovanni Galeazzo Visconti, on which a plot indeed if an observing is at the still, just as in S. Denis. It would not be impossible, that he indicates the general arrangement of the composition, and had avided the placing of the four virtues at the angles. I have found no proof for the opinion of B. He writes, that perrenal the item concerning in the Chronicle of Brou, the cleaning of the [illegible] by angels, came from Perrenal. The entire development of the project, the modeling and finishing is certainly by an Italian, on the contrary. This here also would not be entirely [illegible] so this is to be referred the existence of two different models, which A. de Monzision does not quite unconsciously in the entire composition.

Note 1292. See Gazette des Beaux Arts, 3 rd period. Vol. 12 (1894). p. 89, 194, 267, 378.

Note 1298. See Anm. 78, 88, 106, 081. 082.

[illegible] seal commission of Anne of Brittany (Jan. 1514) and of Louis XII (Jan. 1515), as measured by B. de Maulde, 1894 with the important statement, that for the latter it fell to Jonnelio in Genoa (Monzision) with [illegible] to accept the [illegible] the form of the consul [illegible] by us, when is it certain, that on the one hand Perrenal and Jonnelio were [illegible] Jonnelio (Perrenal lived in Blois, like Jonnelio), and on the other hand the idea is convincing, that Jonnelio might also have played a part in the conception of the tomb. In case one does not desire to attribute the entire composition to the Italian alone. The two different scales appear in the dimensions of the [illegible]

Note 1294. See Gazette des Beaux Arts. [illegible]

those of Perreal on the monument of Francis I at Nantes, are so much superior, that we could see no work of Perreal on the monument of Louis XII, and he must then have greatly extended his knowledge of the Renaissance during his new journey to I Italy in 1509. He indeed indicates this in a letter in reference to the monument in the Church of Brou. What he says of a monastery in Italy permits it to be assumed with certainty, that he had seen the Certosa of Pavia. He was thus acquainted with the shrine of the Tomb of Giovanni Galeazzo Visconti, on which a pier instead if an opening is at the middle, just as in S. Denis. It would not be impossible, that he influences the general arrangement of the composition, and had advised the placing of the four virtues at the angles. I have found no proof for the opinion of R. de Maulde, that perhaps the idea occurring in the Church of Brou, the opening of the tomb by arches, came from Perreal. The entire development of the project, the moulding and detailing is certainly by an Italian, on the contrary. Thus here also would not be entirely excluded a certain Franco-Itialian collaboration. Perhaps to this is to be referred the existence of two different scales, which A. de Montaiglon sees not quite erroneously in the entire composition.

Note 1292. See Gazette des Beaux Arts, 3 rd period. Vol. 15 (1896). p. 58, 240, 367, 379.

Note 1293. See Arts. 79, 92, 106, 854, 855.

If one compares the part played by Jean Perreal at the funeral ceremonies of Anne of Brittany (Jan. 1514) and of Louis XII (Jan. 1515), as described by R. de Maulde,[1294] with the important statement, that for the latter it fell to Domenico da Cortona (Boccador) with others to erect the catafalque in the form of the chapel described by us, then is it certain, that on the one hand Perreal and Boccador were again there t together (Perreal lived in Blois, like Boccador), and on the other hand the idea is prominent, that Boccador might also have played a part in the question of the tomb, in case one does not desire to attribute the entire composition to the Giusti alone. The two diffeerent scales appear in the dimensions of the sculptures and not in the architecture itself.

Note 1294. See Gazette des Beaux Arts. Vol. 15. p. 67.

Note 1262. See Pr. 71.

662. Other works of the Giusti.

In addition to the Tomb of Louis XII some other works of the Giusti family are to be mentioned.

The Tomb of Bishop Thomas James in the Church at Dol in Brittany is the earliest known work of the Giusti in France, dated 1507, and with the inscription - - - "Conceived by the chief master of the work Jacques, whose name is Jacques is a Florentine". Between a pointed arch, flanked by pilasters, that forms a sort of niche, stands the tomb, enclosed by four orders with above ceiling and entablature, like a bed with canopy or a crection. Between this entablature and the arch is a rich cornucopia, and above the main entablature is a lunette with masks of children, and formed like a stylized semicircular frieze. This entire arrangement, though not obviously recalls certain Tuscan tombs, for example that of Cardini (1451) in S. Francesco in Fiesole, and the panels, pilasters and cornucopias have the richest arabesque work, whose purity affords another proof, that the master had not recently left his native land.

On the front side of the arch in the inscription tablet between two cupids with cornucopias of the vintage, in the form of a lock of hair, the exactly similar medallions of the bishop and of his nephew, who provided the tomb. On the wall in the rear, at the heads of the reclining figures, are vaunted, two angels in relief, who hold the arms on a shield of [illegible] that has Bishop James's emblems.

The chapel of the chateau of Oiron combines four types of Italian workmanship, three of which still remain, besides the remains of the Gouaskar family. Since the last and destroyed one of 1579 is known by documents to have been the work of Giovanni Giusti, the work on two others is identical in treatment, and entirely in the style of the Giusti, one may trace design these to them. One is dated 1508, and is striking, that the same figures with pilasters are reminiscent of 1508

[illegible]

Note 1295. See Art. 71.

862. Other Works of the Giusti.

In addition to the Tomb of Louis XII some other works of t the Giusti family are to be mentioned.

The Tomb of bishop Thomas James in the Church at Dol in Brittany is the earliest known work of the Giusti in France, d dated 1507, and with the inscription - - - "Constructed by t that master of the work Johes, whose name is Justus and is a Florentine". Beneath a great arch, flanked by pilasters, that forms a sort of chapel, stands the tomb, enclosed by four pilasters with stone ceiling and entabalture, like a bed with canopy or a ciborium. Between this entablature and the arch is a rich ornament, and above the main entablature is a lunette with marks of painting, and formed like a stilted semicircular gable. This entire arrangement, though but distantly, recalls certain Tuscan tombs, for example that of Cardini ((1451) in S. Francesco in Pescia, and the panels, pilasters and entablature have the richest arabesque work, whose purihy affords another proof, that the master had but recently left his native land.

On the front side of the bed is the inscription tablet between two niches with statuettes of the virtues. At the sides, for lack of space, the scarcely visible medallions of the bishop and of his nephew, who provided the tomb. On the wall in the rear, at the heads of the reclining figures, now vanished, two angels in relief, who hold the arms on a shield of Florentine form. The painted upper part replaces the effect of Della Robbia majolicas.

The chapel of the Chateau of Oiron contained four tombs of Italian workmanship, three of which still remain, erected for members of the Gouesier family. Since the last and destroyed one of 1559 is proved by documents to have been the work of Giovanni Giusti, the work on two others is identical in treatment, and entirely in the style of the Giusti, one may likewise assign these to them. One is dated 1559, and it is striking, that the same niches with pilasters are retained so late.[1296]

Note 1296. See Montaiglon. p. 38 et seq.

The good profiling of the entablature is also certainly It-

Italian and is still in Florentine characters of 1480-1500.

The Tomb of Guiliano Gonzaga, known as Antico Sonnino, in Casa Simonis, on the Cancelleria.

8. Tomb in Form of a Family State Bed.

By the expansion of the previously described area of a tomb when the figures of two lovers reaching towards to embrace in which the same design of movement must serve at the same time for several concrete purposes, there originated a new type or a variant of the preceding, which may be designated as a family state bed.

885. Tomb of the Princes of Orleans.

The finest example of this kind is a tomb of the princes of the house of Orleans, formerly, in the Church of Celestins in Paris, now in the Abbey Church of S. Denis. Louis XII ordered in Genoa this tomb of his ancestor Louis of Orleans (died after 1407) and of Valentine of Milan (1389), as well as of Philippe, Comte de Vertus (1420) and Charles of Orleans. (1465).

On a square colon enclosed by 24 arches and half columns resembling the figures of those lived dead, while in the middle on a raised slab lie the recumbent forms of those first mentioned, on whom marriage were based the claims of the French royal family to the possession of Milan.

It is of white marble in a monumental Tuscan style of 1480-1500; the pilaster order is fluted, on the piers of the arcades are arcosoques, and shells in the niches. In design, the order with the raised entablature is in one piece. The sarcophagus occupy the entire height of the niches and with the exception of two of these are very massive, sumptuous and even Bacchanalian in style (even as about 1500 !) and frolicsome. Inductive as evidence of what was then preferred or must be found satisfactory !

Unfavorable 1287 queries, however Perrenal did not also furnish the design for this tomb. The fact that it was executed in Genoa would not exclude this. Since here as on his Monument of Francis I at Nantes, the figures are too large for the niches, this conjecture may not be without foundation.

[illegible]

[illegible]

Italian and is still in Florentine character of 1480-1500.

The Tomb of Guillaume Goussier, known as Admiral Bonnivet, is much simpler, on the contrary.

3. Tomb in Form of a Family State Bed.

By the extension of the previously described type of a tomb with the figure of the deceased reclining thereon to cases in which the same design of monument must serve at the same time for several honored persons, there originated a new type or a variant of the preceding, which may be designated as a family state bed.

863. Tomb of the Princes of Orleans.

The first example of this kind is a tomb of the princes of the house of Orleans, formerly in the Church of Celestins in Paris, now in the Abbey Church of S. Denis. Louis XII ordered in Genoa this tomb of his ancestor Louis of Orleans (died after 1407) and of Valentine of Milan (1408), as well as of Philippe, Comte de Vertus (1420) and Charles of Orleans. (1465).

On a square couch enclosed by 24 niches and half columns r rest at the sides the figures of those last named, while in the middle on a raised slab lie the reclining forms of those first mentioned, on whose marriage were based the claims of the French royal family to the possession of Milan.

It is of white marble in a moderate Tuscan style of 1480-1500; the pilaster order is fluted, on the piers of the arches are arabesques, with shells in the niches. In height, the order with the reduced entablature is in one piece. The statues occupy the entire height of the niches and with the exception of two or three are very mediocre, sometimes not even Giottoesque in style (even at about 1500 !) but grotesque. Instructive as evidence of what was then preferred or must be found satisfactory !

Charvet [1297] queries, whether Perreal did not also furnish the design for this tomb. The fact that it was executed in Genoa would not exclude this. Since here as on his Monument of Francis I at Nantes, the figures are too large for the niches, this conjecture may not be without foundation.

Note 1297. See his Jehan Perreal. p. 208, 209.

864. Tomb of Batounay.

A second example of this type is the detached Tomb of Batarnay in Montresor. The tomb forms a detached square altar on the top of which the three figures lie between angels kneeling at the angles with shields of arms. The slab is supported on each side of the square by four niches with statuettes between fluted and twisted columns instead of pilasters.[1298]

Note 1298. Illustrated in Mandrot, B. de. Ymbert de Botarnay, lord of Bouchage, councillor of the kings, Louis XI, Charles VIII and Louis XI. p. 279. Paris. 1886.

4. Type of the Wall Arch or Wall Niche.

865. Tomb of Renata of Orleans.

Likewise the type of the Tuscan chapel-like wall niche is found, for example in S. Denis on the Tomb of Renata of Orleans-Longueville. (Died 1515).

On short pilasters with high pedestals rests a tunnel vault in the form of an oval arch, coffered inside, whose archivolt is accompanied by small figures on the extrados instead of c crockets. In this niche like a chapel stands corresponding to the pedestal the sarcophagus with the reclining figure of the dead. On the rear wall and corresponding to the shafts is a marble paneling, that like the sarcophagus is treated by niches and pilasters. Above and occupying the height of the capitals and of the lunette, is an overgrown great shell. -- Here the composition, all details and the pilaster grotesques are taken from Italian prototypes, but the entire execution is by French hands, and is instructive of their native abilities at that time. The niches and their figures are wrought from a single block.

Courajod[1299] himself reached the same result. He regarded the tomb as inspired by Italian artists, even if but partly executed by them. It was to be found earlier in a chapel of the Church of Celestins in Paris. Several portions are restored; a now hacking fragment Courajod found again and illustrated.[1300]

Note 1299. See the work mentioned in Note 1276, p. 23-25.

Note 1300. See the same, p. 27.

866. Tomb of Cardinal d'Amboise.

The magnificent tomb of George d'Amboise in the choir of t the Cathedral of Rouen, begun in 1516, is surrounded from top

to depict by a means of perspective, some possible the images of the Persons near Paris, and is worthy of the omission of the [illegible] to omission. [illegible] niche, that is decorated entirely like the interior of a small [illegible] part, where front side is removed. Pilasters, niches with [illegible] and reliefs ornament the walls; a room appears with [illegible] pilasters, alcoves, figures large and small, subdivide the auditorium, on which top two figures kneel. A richly sculpted [illegible] form the ceiling, over which an inexhaustible wealth of niches, pilasters and semicircles form the external orna[illegible] [illegible] in order to make room for the lineaments kneeling figure of his [illegible], Cardinal Ascoli d'Ambrosi.

By the refined treatment of certain small delicacies on the second semicircle on the right one finds, that the master is[illegible] [illegible] the relinquent from Bramante or from his works; the ob[illegible] [illegible] lines edges, that stand around the cambiatura, might [illegible] to Italian work. It is believed to be the work of [illegible]

Note 180. *See Arts. 80 and 108.*

The Tomb of Jean Bene II in the Chapel of the Cardinals at Nancy from 1505 must be by Mansuy-Gravelo. It is entirely [illegible] in colyr-zone. According to the style it comes from the school of Milion, as especially shown by a similar on the right. Two different and not Italian architecture works [illegible] is back of a wall niche in which the face kneels at a desk [illegible]

387. Tomb of Nancy.

The real Tomb of Jean de Nancy in S. Sant ed Anna shows [illegible] an oval arch in a recess the reclining figures of the [illegible], on the projecting cross above being kneeling [illegible], with an angelic figure in the middle behind architecture on the wall. In the middle of the lunette appears a [illegible] with semicircular apsis, terminating at both ends in a projecting column with reduced [illegible]. 1502

[illegible]

3. Other Types.

388. Another form of form is the venerial Chiesa.

to bottom by a wealth of ornament, that recalls the facade of the Certosa near Pavia, and is worthy of the builder of the chateau at Gaillon. The cardinal kneels in an elongated wall niche, that is decorated entirely like the interior of a small chapel, whose front side is removed. Pilasters, niches with statues and reliefs ornament the walls; a rich arcade with p pilasters, niches, figures large and small, subdivide the substructure, on whose top the figures kneel. A richly coffered vault forms the ceiling, over which an inexhaustible wealth of niches, pilasters and candelabras form the external ornamentation. The figure of the cardinal was later moved forward in order to make room for the likewise kneeling figure of his nephew, Cardinal George II d'Amboise.

By the refined treatment of certain small balusters on the second candelabra on the right one feels, that the master learned the refinement from Bramante or from his works; the charming little angels, that stand around the candelabra, might perhaps be Italian work. It is believed to be the work of Roulland Leroux. [1301]

Note 1301. See Arts. 80 and 108.

The Tomb of duke Rene II in the Chapel of the Cordeliers at Nancy from 1508 must be by Manswy-Gauvain. It is entirely treated in polychrome. According to the style it comes from the school of Gaillon, as especially shown by a capital on t the right. Two different and not Italian stonecutters worked thereon, one of which was finer than the other. The motive is that of a wall niche in which the duke kneels at a desk b before the Madonna.

867. Tomb of Lannoy.

The wall Tomb of Count de Lannoy in S. Remi at Amiens shows beneath an oval arch in a recess the reclining figures of the deceased, on the projecting piers above being kneeling forms, with an angelic figure in the middle before architecture on the wall. In the middle of the latter stands a tabernacle w with semicircular gable, terminating at both ends in a projecting column with returned entablature. [1302]

Note 1302. See Nodier & Taylor. Picardie. I. 1.

5. Other Types.

868. Another Form of Tomb is the Memorial Column.

In S. Denis is what of Cardinal de Bourbon, in enamelled [illegible] [illegible] [illegible]

In S. Denis is that of Cardinal de Bourbon, in character M Milanese-French early Renaissance, very finely moulded, probably by a Lombard. -- Then the much later column of Francis II, likewise in S. Denis. It rises between cupids on a pedestal, like a three-sided antique altar. From the shaft busst forth flames, regularly arranged, like the conventionalized brand on the Column of Bramante in Milan.

In the Cathedral at Amiens, attached to one of the crossing piers, is the Tomb of cardinal Hoemard (died 1540). Three square piers bear the entablature, above which four arches with figures are arranged as an arcade. Over these is the square niche enclosed by two pilasters or the recess in which the c cardinal kneels. The whole thus has three stories of about equal height.

The Tomb of Sidrach de Lalaing in the Chapel of S. Jean at Douai is like a monstrance in elevation. A column with consoles supports the tabernacle-like tomb recess covered by a r segmental arch. Above the entablature follows a medallion as a termination,: supported by consoles and crowned by a domical form. At the sides are pilasters with arabesques and a half candilabra. (About 1520-1530).

The Tomb of Galliot de Genouillac in the Church at Assier has nearly the form of a wall altar, on the table of which is the reclining figure, on the walls between pilasters being a arranged cannons and other warlike emblems.

The Tomb of Hugues des Hazards at Blenod-les-Toul (1520) in the style of Louis XII shows the figure of the bishop as if lying in a cabin between a lower and an upper arcade, that extend between two broad pilasters.[1303] Another monument of this time is possessed by the Church at Folleville in Picardy.

Note 1303. Illustrated in Palustre, L. Archit. etc. Fig. 95.

b. Tombs of the high Renaissance and of 17 th Century.

1. Tomb of Louis de Breze in Rouen.

869. Importance as earliest Work of J. Goujon and of t the high Renaissance.

Mention was frequently made of the famous Tomb of Breze in the choir of the Cathedral at Rouen,[1304] and we havi indicated why we bilieve that in this is to be seen an architectural composition of Jean Goujon. The fact that we here stand

[illegible] the artistic work of the [illegible] Son-
ney also [illegible] to see therein the first work of Jean Gon-
[illegible]
[illegible] to have wrought an influence on [illegible]. De [illegible] and De-
[illegible] Gnison, all this [illegible] to this [illegible] an importance
in the history of the French Renaissance, that is yet too li-
tle appreciated. It is reproduced in Fig. 212 a. [illegible]
[illegible]
[illegible] Gaston.

Note 1804. See Arts. 87 and 142.

Note 1804 a. From a photograph without name of owner.

[illegible] Gaston died in 1621. Between the years 1588 and
[illegible]
[illegible] Gaston to be his author, since he then lived in case si-
[illegible]. Without knowing this opinion, we likewise reached this
[illegible], indeed [illegible] as a result of the resemblance of
the [illegible] character of the angelets to several [illegible]
with those of the two [illegible] columns of Gaston in S. Mag-
[illegible] at Rome.

Note 1804. From Delille, A. Tonnoux de la Cathédrale de
[illegible]
en France. p. 18-21.

Was only after a series of years were the reasons clear to
[illegible]

420. Line Composition.

In a [illegible], a reduced out and naked, scarcely covered
by a crack at the close, line [illegible]. Two pairs of a
[illegible] and linked Corinthian columns enclose the arrangement
and protect so far from the [illegible], that with those they
form the [illegible], as it were. In that as the head of the
[illegible] raises his wings, praying to the Madonna and Child,
who [illegible] in the under [illegible] at the feet.

[illegible]
[illegible], coupled caryatids sewn on pilasters. The pairs of colu-
[illegible] and of caryatids with their reduced entablatures form a
[illegible] enclosing [illegible] at both ends of the [illegible]. Between
[illegible] open both [illegible] extent to the [illegible] wall, and divide it
into two [illegible]. In the lower [illegible] two [illegible] [illegible].

before the earliest work of the French high Renaissance, and are also compelled to see therein the first work of Jean Goujon, and finally the circulstance, that thereby this master appears to have exerted an influence on Ph. De L'Orme and Jean Bullant, all this assigns to this monument an importance in the history of the French Renaissance, that is yet too little appreciated. It is reproduced in Fig. 212 a.[1304 a] Let us attempt to prove the reasons forming a ground for the authorship of Goujon.

Note 1304. See Atte. 87 and 142.

Note 1304 a. From a photograph without name of author.

Louis de Breze died in 1531. Between the years 1536 and 1544 his widow, the famous Diana of Poitiers, had this monument erected for him.[1305] The historian of Rouen might hold Jean Goujon to be its author, since he then dwelt in that city. Without knowing this opinion, we likewise reached this conjecture, indeed first as a result of the relationship of the peculiar character of the surfaces on several mouldings with those of the two authentic columns of Goujon in S. Maclou at Rouen.

Note 1305. From Deville, A. Tombeaux de la Cathedrale de Rouen. Rouen. 1837. In A. Darcel's text to Art Architectural en France. p. 18-24.

Yet only after a series of years were the reasons clear to us, that now compel us to recignize here a work of Jean Goujon.

870. The Composition.

On a sarcophagus, stretched out and naked, scarcely covered by a shroud at one place, lies the deceased. Two pairs of c coupled and fluted Corinthian columns enclose the sarcophagus and project so far from their pilasters, that with these they form two tabernacles, as it were. In that at the head of the deceased kneels his widow, praying to the Madonna and Child, who stands in the other tabernacle at the feet.

Above the entablature of the columns, in the form of virtues, coupled caryatids stand on pedestals. The pairs of columns and of caryatids with their returned entablatures form b bold enclosing structures at both ends of the tomb. Between them both entablatures extend to the rear wall, and divide it into two stories. In the lower hang two inscription tablets,

embleem by polled cardinales and lesbians of Tunis. In a lower story peacock in its entire width as a round-arched niche, which is occupied by two sensuous amours of Venus in full armor with arrowed cross, passing toward the right.

Above the second embleme are as the sides area and cornices, arranged like brackets, each supported by a nymph, obscure to crown the projections, while in the middle of the arch with the figure of Bacchus surmounts the sarcophagus. In a niche base, are sides before a round-arched fish vessels under a tunnelable bound by two columns, that on the upper sides and above the impost of the niche is accompanied by small emblems as carvatids, beneath them being connected with the cornice by corners of quadrant form.

In the [illegible] is alternately [illegible] of black marble and white alabaster. Of the latter are the [illegible] (except the black base and cap), cames, capitals and the friezes. White are also the statues and the fans work in the lower story.

The lower sarcophagus has a frieze with festoons, whose garlands are artfully fastened to the wall and so marked heads above inscription medals. A bird with expanded wings flies each space above a festoon. The masks have an expression of anthione repose, and are animated by beautiful feeling. The festoons recall those of Giovanni da Udine, known with his more independentation, that we frequently see in the original remains of Da Udine.

The upper frieze, evidently occupies it exhaust above sarcophagus inserted of columns, combined more animated and refined than the lower one. Five masked Victoresses with extended arms hold wreaths on winged lions, each laying a pan on their knees, and they form charming groups, in which the lines of the tails, wings, arms, combined with the consoles of the masks of the Victoresses, have a magical harmony. The four urns and graceful flower vases or urns separate these groups and again unite the whole into a single motive filled with the noblest charm.

In the two friezes are the turning and evolution of such a kind, that one queries whether it was executed by Italians.

enclosed by rolled cartouches and festoons of fruits. The u upper story recedes in its entire width as a round-arched niche, which is occupied by the equestrian statue of Breze in full armor with armored horse, passing toward the right.

Above the second entablature are at the sides arms and emblems, arranged like trophies, each supported by a hegoat, placed to crown the projections, while in the middle of the rear wall the figure of Patience terminates the structure. In a noble pose, she sits before a round-arched flat recess under a tabernacle borne by two columns, that on the outer sides and above the impost of the niche is accompanied by small angels as caryatids, beneath them being connected with the entablature by consoles of quadrant form.

On this strikingly clear composition is alternately employed black marble and white alabaster. Of the latter are the pedestals (except the black base and cap), bases, capitals and the frieze. White are also the statues and the rear wall in the lower story.

871. Details.

The lower entablature has a frieze with festoons, whose garlands are alternately fastened to the wall and to masked heads above inspiption tablets. A bird with expanded wings fills each space above a festoon. The masks have an expression of antique repose, and are animated by beautiful feeling. The festoons recall those of Giovanni da Udine, indeed with the same interpretation, that we frequently see in the original drawings of Du Cerceau.

The upper frieze, evidently because it extends above caryatids instead of columns, combines more animated and refined elements than the lower one. Five seated Victories with extended arms hold wreaths on winged lions, each laying a paw on her knee, and they form charming groups, in which the lines of the tails, wings, arms, combined with the consoles of the seats of the Victories, have a magical harmony. The four slender and graceful flower vases or urns separate these groups and again unite the whole into a single motive filled with t the noblest charm.

In the two friezes are the drawing and execution of such a kind, that one queries whether it was executed by Italians.

The Corinthian capitals are perhaps rather low, but still have something angular like those in the court of the Louvre, and they are already formed after classical models. The certainly smaller Composite capitals on the upper tabernacle are considerably better and more mature. It is somewhat disturbing, that the caryatid groups appear too broad as masses, and indeed also too high in proportion to the columns supporting them. The latter impression is perhaps merely a result of t the grille, that screens the lower pedestal, whose effect is somewhat affected.

872. Grounds for Authorship of Goujon.

The reasons compelling us to assume Jean Goujon as the designer of this composition are as follows:--

First of all it appears to me impossible, that in this work of architecture and of sculpture, these were by two different masters. Both arts are so intimately combined, that they could have been so united only by a single master.[1306] This c circumstance alone is as good as decisive for the authorship of Jean Goujon. On the other hand, the execution of all the figures can scarcely have been entirely by him.

Note 1306. On the occasion of the ordering of the tomb statue of George II of Amboise at Rouen, Jean Goujon in 1541-1 1542 was designated as "stonecutter and mason". The latter w word was then the most common designation for architects.

Particularly beautiful is the extended form of the deceased. With its head bent backward and the high arched breast is the figure incontestably the prototype for that of Henry II in his Tomb at S. Denis. Charming is likewise the small angel supporting the arms, and standing an a console behind the kneeling widow. Very notable is then the figure of Patience, with the most beautiful and masterly movement of the body, in order to be represented in front view before the flat niche. It is full of natural nobility, without a vestige of that particular French elegance, that later and even with Goujon was seldom free from something coquettish. This so animated and charming figure is the instructive evidence, like the study of the works of a great master -- here the female forms of Raphael in the Stanzes -- forming and ennobling inspired Goujon, Without in any way restricting his creative powers and perso-

personal design. In all Fremen art at least two small Sonjon alone model this figure, and it appears as a second signature of the master on the work.

As a brief summary of Sonjon must be regarded the following secondarily. While some his general composition as well as the treatment of all accessories and details are derived from his earlier manner of Ghannaro and of Vionnegelo, there appears literally and without any reason on two counts in the indelible influence of Vionnegelo in the direction of the character. It is that in the rolled work of the two inscriptions on tablets, particularly in the winged goat heads, that suggest the centrones. They really certain forms on Mondolanzi's Matrix tomos in S.Gocenzo, especially on the terms on the pinnacles of the Sinuiano. Likewise are Ilona' have remarked at the angles of the pedestals of the tomphies, accompanied by items borrowed from no natural kingdom, and from the caprice of Vionnegelo are not always derived forms, "traditionlive forms. A similar author concurrence of some fantastical Fanoco decorie inspired by Vionnegelo in the middle of a combination of classical serpery as saw on the original capitals of the tomb of the famous sister of Jean Gonjon at Thenbilly. (See Fig. 127 and etc. 140).

A fourth and very important reason for assuming the design of this monument to G. Sonjon lies in the fictionomic of it to the period of that, to which we shall again return. 1507 and Philibert De L'Orme cannot be thought of as architect of the tomb never in 1565 in Rome, since he first returned from Italy in 1536, and while still entirely unknown, entitled fir-

Note 140. See the gateway towers in the following: Tiles.

. Tomb of Francis I.

143. Tomb first given by Andrecourure.

That one of the Kings' tombs in which architecture plays the most important role, and also forms the most important work, is the famous Tomb of Francois I, his first wife and the children in the Abbey Church of S. Denis. It was erected after the design and under the supervision of Pa. De L'Orme.

personal design. In all French art at that time could Goujon alone model this figure, and it appears as a second signature of the master on the work.

As a third signature of Goujon must be regarded the following peculiarity. While both the general composition as well as the treatment of all mouldings and details are derived from the severe tendency of Bramante and of Michelangelo, there appears directly and without any reason on two places in the details the influence of Michelangelo in the direction of the bizarre. It is that in the rolled work of the two inscription tablets, particularly in the winged goat heads, that suppurt the cartouches. They recall certain forms on Michelaugelo's Medici tombs in S.Lorenzo, especially on the masks on it the breastplate of the Giuliano. Likewise are lions' paws arranged at the angles of the pedestals of the trophies, accompanied by forms borrowed from no natural kingdom, but from the caprice of Michelangelo are not always derived fortunate imaginative forms. A similar sudden occurrence of some fanciful Barocco details inspired by Michelangelo in the middle of a composition of classical severity we saw on the pilaster capitals of the table of the famous altar of Jean Goujon at Chantilly. (See Fig. 187 and Art. 140).

A fourth and very important reason for ascribing the design of this monument to J. Goujon lies in the relationship of it to the portal of Anet, to which we shall again return. [1307] But Philibert De L'Orme cannot be thought of as architect of the tomb begun in 1535 in Rouen, since he first returned from Italy in 1536, and while still entirely unknown, settled first in Lyons.

Note 1307. See the gateway towers in the following; Figs. 314-318.

2. Tomb of Francis I.

873. Great Part played by Architecture.

That one of the kings' tombs in which architecture played the most important role, and also forms the most important m mass, is the famous Tomb of Francis I, his first wife and three children in the Abbey Church of S. Denis. It was erected after the design and under the supervision of Ph. De L'Orme. As sculptors are mentioned Pierre Bontemps, Ambroise Perret and a series of others.

The tomb is conceived as a modest triumphal arch with three arcades, where Roman girls issue a kind of Greek chorus, modeled by the Lorenzi. The two monument also stands for [illegible]. The middle arcade, wider and higher than the side arcades, and on this stand the two [illegible] [illegible].

In the upper ornamentation serve the kneeling figures of the [illegible] of his wife Queen of France, accompanied by three other [illegible], the Dauphin Francis, Duchess of Orleans and Charles. In the medium, noble and sufficiently bold moulding, in the beautiful composition of the fluted Ionic order, in the gracious without unnecessary [illegible] the architrave may one recognize the noble master of the portal at Lyon, Philibert De L'Orme. Begun before 1563, it was completed after 1570 by Primaticcio. The monument is of white marble, the panels of the friezes of black marble, the plinth below the sarcophagus has an open moulding and is in gray marble.

Note 1808. See E. Dupuy. Philibert De L'Orme c. Paris. [illegible] de Saint Denis. 1911.

It would be interesting to know, whether De L'Orme had any knowledge of the two designs in the style of a triumphal arch, that Sperino Sperri (or Sansovino) had made for the monument of Leon de Foix. Just in the Louvre and the other in the composition of the [illegible] d'Amato may well have been sent to a [illegible] of the [illegible], and may have been preserved in the collection.

Note 1809. See what was said in reference to the tomb of [illegible] XII. [illegible].

324. Looking Portions of the Monument.

It appears that not all important ornaments [illegible] [illegible] reasons. It is difficult to assume, that on the projecting column bases should not follow above the sculpture a cornice motive, such as a small [illegible] or [illegible]. Hence it may occur, that as pendant for a monument of this kind in the interior of a church, the purely monumental [illegible] too [illegible] a part in opposition to the sarcophagus. In spite of the beauty of the triumphal arch, it has more the [illegible] of a massive [illegible]. In the monuments of Louis XII

the tomb is conceived as a detached triumphal arch with three archways, whose ground plan forms a kind of Greek cross, compelled by the location. The two narrower side arches form passages. The middle higher, wider and longer archway is closed by the continuous pedestal, and on this stood the two sacrophaguses, formed after antique prototypes, on which the two deceased rest.

As the upper termination serve the kneeling figures of the king and of his wife Claude of France, accompanied by three other statues, the Dauphin Francis, Charles of Orleans and Charlotte. In the refined, noble and sufficiently bold mouldings, in the beautiful proportions of the fluted Ionic order, in the tablet without inscription intersecting the architrave may one recognize the noble master of the portal at Anet, Philibert De L'Orme. Begun before 1548, it was completed after 1559 [1308] by Primaticcio. The monument is of white marble, the panels of the frieze of black marble, the plinth below t the pedestal has an ogee moulding and is in gray marble.

Note 1308. See L. Charvet. Philibert De L'Orme a S. Denis. Revue de l'Art Francais. 1891.

It would be interesting to know, whether De L'Orme had any knowledge of the two designs in the style of a triumphal arch, that Agostino Busti (il Bambaja) had made for the monument of Gaston de Foix. [1309] That in the Louvre and the other in the possession of the duke d'Aumale may well have been sent to o obtain the opinion of the king, and may have been preserved in his collection.

Note 1309. See what was said in reference to the Tomb of Louis XII. Art. 859.

874. Lacking Portions of the Monument.

It appears that not all intended ornamental figure sculptures were executed. It is difficult to assume, that on the p projecting column there should not follow above its entablature a crowning motive, such as a small angel or candelabra. Hence it may occur, that at present for a monument of this k kind in the interior of a church, the purely architectural p plays too great a part in proportion to the sculpture. In spite of the motive of the triumphal arch, it has more the effect of a massive city gate. On the monuments of Louis XII

and of Henry II, the proportions of proportions and scaling-
to want on more account. [illegible] this work was lessen his
[illegible].

A few days after writing this, we found in connection with
the study of documents relating to the Tomb of Henry II an
entirely unexpected justification of our feeling, that the a
monument will not produce the impression of a composition cer-
tain entirely to completion.

In the inventory of the engineering materials de Donon in
1572 are found enumerated:-- "sixteen little entirely of mar-
ble, that should serve for the tomb of the late King Francois
I"; eight made by Germain Pilon and eight by Pierre Jacquin,
bases of which were taken by Jean Picart for the monument of
the house of Henry II in the Celestins. [1813] The number and
size correspond exactly to the existing heads of consoments a
above the Ionic columns. Palustre has read this statement
differently, and desires to doubt the correctness of the inv-
entory of the royal engineering de Donon. He could only
believe in eight children by Germain Pilon, but further ign-
ores them with "eight figures of Tempus in the round in a
[illegible] for the Tomb of Francis I. He would seem reasonable
[illegible]
[illegible] L. Dimier has lodged justly
[illegible] the error of this last identification, [1812] from
which he concludes, that the monument of Francis I has nothing
to show from G. Pilon.

*Note 1810. Palustre, A. de, La Sculture des Volets in Il
Monteres de le Société le l'histoire de Paris. Vol. 3. Year
1877. p. 261.*

*Note 1811. See Palustre, L. Germain Pilon in Gazette des
Beaux Arts. 3 rd period. Vol 11 (1894). p. 9-16.*

Note 1812. See Chronique des Arts. p. 220. Paris. 1899.

The following statements in the Study of A. de Boisglisle
[1813] nevertheless prove the accuracy of the inventory of the
royal superintendent, and entirely of the original number of
16 little figures.

[illegible]

and of Henry II, the proportions of architecture and sculpture must be more correct. But this remark must not lessen the excellence of the treatment of the architecture.

A few days after writing this, we found in connection with the study of documents relating to the Tomb of Henry II an entirely unexpected justification of our feeling, that the m monument did not produce the impression of a composition carried entirely to completion.

In the inventory of the superintendent Mederic de Donon in 1572 are found enumerated:-- "sixteen little children of marble, that should serve for the Tomb of the late king Francis I"; eight were by Germain Pilon and eight by Ponce Jacquio, three of which were taken by Jean Picart for the monument of the heart of Henry II in the Celestins.[1310] The number and size correspond exactly to the existing needs of ornaments a above the Ionic columns. Palustre has read this statement differently, and desires to doubt the correctness of the inventory of the royal superintendent De Donon. He could only believe in eight children by Germain Pilon, but further identifies them with "eight figures of fortune in the round in w white marble," that De L'Orme likewise ordered of Germain Pilon for the Tomb of Francis I. He would again recognize the latter in eight caryatids in relief (very low relief) on the vault of the middle archway.[1311] L. Dimier has indeed justly emphasized the error of this last identification,[1312] from which he concludes, that the monument of Francis I has nothing to show from G. Pilon.

Note 1310. Boislisle, A. de. La Sepulture des Valois in M Memoires de la Societe de l'Histoire de Paris. Vol. 3. Year 1877. p. 251.

Note 1311. See Palustre, L. Germain Pilon in Gazette des Beaux Arts. 3 rd period. Vol 11 (1894). p. 9-16.

Note 1312. See Chronique des Arts. p. 220. Paris. 1899.

The following statements in the Study of A. de Boislisle[1313] nevertheless prove the accuracy of the inventory of the royal superintendent, and thereby of the original number of 16 little figures.

Note 1313. Boislisle. p. 257-259.

On Nov. 10, 1580, some one asserts, that "after the decease

[illegible] of the well form, as any one named Pillon cause to be erected in a court called a Stone in the year 5. Dania, nine little people of white marble, that were placed in a chamber of the great Dungeon of the said S. Dania."

[illegible] stated before a court concerning the "nine little people or little little children of marble, two and one-half ft. high."

Before the court Mateeno de Donon testified on Jan. 15, 1551, concerning - - "the whole of the number of 13 little children of white marble, of which the King had made a gift to the church monastery." Thus again is less there. The reason for not using them we find in the reader of Henry III on Mar. 22, 1572, to Marshal De Retz, in which he states the gift: it was: -- "Some children of marble, that had been made formerly, thinking to use them for the tomb of the late King Francis, our grandfather, which remained useless and of no service, on account of the changes of the design by the late Rose of S. Dania".

Thus it occurred in consequence of the completion of the tomb that the appurtenances of Francis; that are 13 little carved 13 figures (and perhaps four candelabras or sim-ilar covering or ornaments) were omitted. Whether one was used memory for the sarcophagus, then was perhaps secured for the relief of the five remaining figures, as cannot decide here.

4. The Kensington called "Concerning the Vaisie and the Port of Kun y 1.

5. The General Composition of the Mausoleum.

6. Ornament [illegible].

We now pass to the lack of these royal tomb, that of Henry II and of Catherine de Medici. It is evident, that in comparison to the monuments of tomb III, and especially that of Francis I, that the merely small dimensions of the same in i has passed from exterior tomb, that this forms only a corr-ation of the original whole, and that by its location in the [illegible] "Chapelle" or "Chapel of the Valois". It has [illegible] Chapelle [illegible] Valois.

of the late master Jean Bullant, who was contractor for the construction of the said tomb, he say one named Pillon cause to be brought in a house called La Hache in the said S. Denis, nine little people of white marble, that were placed in a chapel of the great Church of the said S. Denis."

On Jan. 13, 1581, Charles Bullant among others was interrogated before a court concerning the "nine little people or 1 plump little children of marble, two and one-half ft. high, carried away with the connivance of Donon for Mmhshal De Retz."

Before the court Mederic de Donon testified on Jan. 15, 1581, concerning - - "the whole of the number of 13 little children of white marble, of which the king had made a gift to the said lord marshal." Thus again 16 less three. The reason for not using them we find in the letter of Henry III on Mar. 22, 1579, to Marshal De Retz, in which he states the gift; it runs:-- "Some children of marble, that had been made formerly , thinking to use them for the tomb of the late king Francis, our grandfather, which remained useless and of no service, on account of the change of the design by the late Abbe of S. Martin".

Thus it occurred in consequence of the completion of the t tomb under the superintendence of Primaticcio; that the 16 l little crowning figures (and perhaps four candelabras or similar crowning ornaments) were omitted. Whether core was lost thereby for the architecture, than was perhaps secured for the effect of the five kneeling figures, we cannot decide here.

3. The Mausoleum called "Sepulture des Valois and the Tomb of Henry II.

a. The general Composition of the Mausoleum.

875. Original Purpose.

We now pass to the last of these royal tombs, that of Henry II and of Catherine de Medici. It is evident, that in comparison to the monuments of Louis XII, and especially that of Francis I, that the merely small dimensions of the same in i its present form explain thereby, that this forms only a portion of the original whole, and that by its location in the middle of the grand "Sepulture or Chapel des Valois", it formed therewith an inseparable whole, as may be seen in our Fig. 213. Palustre also completely recognizes this. [1314]

Lorraine, 1841. Tout [illegible] sur [illegible]. [illegible]
[illegible] p. [illegible].

Lorraine certainly hit the nail on the head, when he wrote of Napoleon in Italy:-- "The dreams of conquering as S. D[illegible] Paris a new San Domingo". [illegible] This wish of the Directoire I [illegible] lady is only too perceptible. Bonaparte prepared a design for the Italian queen of France, but by his genius certainly [illegible] into the state the republicanism of the two Medici [illegible] is of [illegible]. This accession to monarchistically of such importance, the question of his ancestry has been so much co[illegible] the unfoldering of the cause of the development at that si[illegible] of France [illegible] and description. That we must do no[illegible] fully into these various points, and thus full light be[illegible] [illegible].

Note 1815. See [illegible], L. Bunx [illegible] de la Chapelle [illegible] Funeraire des Voiels etc. in [illegible] de la Société Nationale des Antiquaires de France, Vol. [illegible], [illegible] 1858.

[illegible] Notre Dame-la-Grande, was already described in the discussion on Sound buildings. (See Art. 717 et seq.). The question [illegible], since it can only be properly treated in connection with the Tomb.

c. Tomb proper of Henry II and of Catherine de Medici.

Note. Pre-revolutionary Conscription.

[illegible]

After the removal of the tomb-chapel, the monument was placed in the Abbey Church. It was torn down in the time of the revolution, and with the church was again destroyed under Napoleon III.

Note 1816. After an old engraving by Gisbert in the Collection des Ducs en Perte.

The architect whether is chapel less like a sarcophagus [illegible] [illegible], has at each end a doorway, and is entirely covered with columns on the sides.

The proportions of this order are unknown. A [illegible] [illegible] in its height would have had a [illegible]

Note 1314. See Gazette des Beaux Arts. 3 rd Series. Vol. 11. p. 280.

Courajod certainly hit the nail on the head, when he wrote of Catherine de Medici:-- "She dreamed of possessing at S. D Denis a new San Lorenzo". [1315] This wish of the Florentine l lady is only too perceptible. primaticcio prepared a design for the Italian queen of France, that by its genius certainly cast into the shade the architecture of the two Medici Chapels of Florence. This creation is architecturally of such importance, the question of its authorship has been so much obscured, and the origin of the monument is so instructive for the understanding of the state of the development at that time of French architecture and decoration, that we must go more fully into these various points, and throw full light thereon.

Note 1315. See Courajod, L. Beux epaves de la Chapelle f funeraire des Valois etc. in Memoires de la Societe Nationale des Antiquaires de France. Vol. 38. p. 22 of separate reprint. Paris. 1878.

The arrangement of the great circular Tomb-Chapel, also called Notre Dame-la-Rotonde, was already described in the Section on domed buildings. (See Art. 747 et seq.). The question of the authorship of the architecture must however be reserved here, since it can only be properly treated in connection with the Tomb.

b. Tomb proper of Henry II and of Catherine de Medici.

876. The architectural Composition.

The composition of the tomb itself is evident from Fig. 213. [1316]

After the removal of the tomb-chapel, the monument was placed in the Abbey Church. It was torn down in the time of the revolution, and with the others was again restored under Napoleon III.

Note 1316. After an old engraving by Gissert in the Calcographie des Louvre in Paris.

THe sepulchral chamber is shaped less like a sarcophagus t than a shrine, has at each end a doorway, and is entirely open with columns at the sides.

The proportions of this order are charming. A substructure subdivided twice in its height would have had a better effect

than the mere pedestal.

The columns are of gray marble. It is red in the panels on the pedestal. The standing figures at the angles and the kneeling figures of the king and queen are of bronze and very beautiful. Yet more ideally graceful are the reliefs at the middle of the four sides of the substructure, in which is combined in a charming manner the style of Jean Goujon with that of Bandinelli, more rarely with that of Michelangelo, indeed often without mannerism. The mouldings are animated and mostly good. The architraves and caps of the doorways permit the study of the works of Michelangelo in San Lorenzo to be plainly recognized. The finely serrate Corinthian capitals are s stiff and without grace. The strongly returned entablatures seem to require a crowning termination. [1317]

Note 1317. The monument was restored under Napoleon III by Viollet-le-Duc. Some parts are lacking, the angle figures h have received pedestals set diagonally etc. The prayer desks have disappeared, and the unskilfully restored statues at the angles have lost a portion of their attributes. The 12 masks etc. are damaged. (Boisliste. p. 292).

877. The Statues.

The commenced reclining nude figure of the queen, which Jerome della Robbia had begun in marble, was identified by Courajod [1318] in the Ecole des Beaux Arts in Paris. "It is in a grand style", he writes of it. The existing nude corpses of the king and queen were both by G. Pillon, and of great artistic beauty. Perhaps however there is lacking to them something of the sacred solemnity of death. This is particularly true of the figure of the then still living Catherine. Palustre must be right, when he writes:-- "With an art slightly s sensual, he represents a woman not yet dead, but sleeping. The left thigh is slightly raised as in a dream, which destroys the symmetry of the feet viewed from the front. The hands lie in different directions and are separated by a considerable distance, and as for the head, it is half veiled and entirely surrounded by carefully arranged curls; it does not rise from the shroud, but reposes luxuriantly on a rich cushion. [1319] The most striking portion of this figure seems to have entirely disappeared. If I do not err, the artist has

given to the hands of Catherine de Medici, even to very slight variations and the entire pose, those of the Venus de Medici! Who had this idea indeed, Primaticcio or G. Pillon, or even Catherine herself. It is difficult to say. Perhaps something may result from the following.

Note 1319. See Gazette des Beaux Arts. 3 rd Series. Vol. 11. p. 290.

Since on the tomb for the heart of Henry II, Primaticcio d designed the group of the three graces laid out by Germain Pillon [1320] (now in the Louvre), -- Palustre is of opinion, that the choice of this master came from the queen herself-- then an inspiration for this figure proceeding from the Venus de Medici must not be surprising.

Note 1320. Polustre thinks of the group of Siena and writes of Pillon:-- "What did he know of the group of Siena? Evidently very little." He also forgets here the supervision and designing by Primaticcio. One of Marc Antonio's engroved compositions of Raphael is furthermore a nearer model for these three figures of Promaticcio and Pillon, than is the group of Siena.

When did these figures originate? Gourajod believes, that the note from 1583 given by Boislisle refers to the masks for these two nude figures, while Boislisle and perhaps justly, refers it not to the reclining corpses, but to two reclining figures in state apparel. [1321] Likewise the two beautiful bronze statues kneeling above were finally executed by Pillon and were cast by Benoit Boucher.

Note 1321. Boislisle, A. de. p. 272-273.

Palustre [1322] takes the passage in the Comptes des Batiments du Roi; "Total of the expenses of the tomb of the late king Henry - - - 8,038 livres and 18 sous" as proof, that in 1570 the monument proper with its statues was complete. Thus this occurred entirely under the supervision of Primaticcio.

Note 1322. See the same. Note 1320. p. 291.

878. The Part taken by Primaticcio in the Execution.

Primaticcio only made and furnished the design for the external figures, as he did for the three graces of G. Pillon, or did he here leave the initiative in design for the reclining and the praying figures to the three sculptors Domenico

Fiorentino, Girolamo della Robbia and Germain Pillon, after a general statement of what was desired, satisfying himself with improving their models, until these fitted into his general harmony, and corresponded to his views? Both procedures might be contemporary and alternately employed. The difference in the character of the Catherine of Pillon and that begun by della Robbia permits the conclusions, that when in the course of the study a form was found, that better pleased Catherine or Primaticcio, this was adopted.

Likewise the disquiet of the folds running in all directions of G. Pillon's statue of the Madonna in the Church de la Couture in Le Mans permits the assumption of a purifying influeence of Primaticcio, indeed since the former stucco-worker Primaticcio might very well have modeled the two naked figures himself. There is in them an ideal simplicity and harmony, a fluidity of the general lines, that shows no vestige of the so frequently puerile northern realism.

If one compares the beautiful folds on the praying figure of the king in their grand Italian simplicity with the numerous smaller, unquiet folds, as if accidentally produced, on the reclining figure of Henry II in state garments, which forms no beautifully graduated entire group, then one recognizes, that the latter form is more realistic and French than the former. Likewise there is much more poetry and dignified artistic simplicity and grace in the kneeling figure of t the queen, than in the Catherine represented in later years as stretched out in state apparel, with the unpleasing monotonous, yet unquiet folds of her garments.

In any case it must be regarded as certain and fixed, that on the Tomb of Henry II nothing occurred, that Primaticcio did not arrange, and therefore the work may pass for his own. On the other hand, it is not to be denied, that many French peculiarities are therein expressed. At any rate the tomb of Henry II came from an atelier of the school of Fontainebleau transferred to Paris, and it forms one of the most interesting results of Italo-French collaboration.

a. Phases of the Execution and the collaborating Artists.

The history of this grand monument falls into three phases, that result from the work of the artists, who took part in i

ion succession and preservation.

The first is 1528-1529, i.e., to the death of Domenico Fiorentino and of Jacopo della Robbia. The second to the death of Primaticcio in 1570. The third from 1570 to the execution of the tomb in the Louvre building in 1594.

First phase.

72. Composition of the Atelier.

For the execution of this great work, Primaticcio had assembled together a number of artists, who indeed belonged to the best of their time in France. He knew exactly what they were able to do, for most had already long worked under or beside him.

This Italo-French atelier formed a kind of combination of the school of Fontainebleau, and it was especially important for the further development of the contemporary French art, namely under of Sebastian Pilon.

[illegible] may between 1537 and 1540 [illegible] he had already worked under P[illegible] primaticcio in Fontainebleau. [illegible] he was indeed as master of the Tomb of Giulio de Lorenzo and Ambrosio de Rossos in Spinavilla (Art. 329), which passes for one of his most beautiful in France, with Jean Goujon, the most important living sculptor of this country.

[illegible] Art. [illegible] 1[illegible], 1[illegible]; Vol. 2, p. 120.

In the Fiorentine sculptor Jerome della Robbia was interested in the execution of the reclining marble figure of the queen.

Germain Pilon was unrivalled in work by reclining figures of the king. [1395] also was one of his great bronze figures as the angels and some relicts and masks.

Note 1224. See Comptes des Bâtiments du Roi. Vol. 2. p. 1 120; Vol 1. p. 112, 117, 126, 218; Vol. 2, p. 105. One finds him already in 1527 employed as enameller and florentine sculptor in "contenbleau, but especially also as such and with Grotion Francois as architect on Chateau Madrid, where he had the title of sculptor of the king, and in 1563 was designated there as master mason and engineer.

Note 1229. See the same. Vol. 2. p. 119, 122.

its erection and supervision.

The first is 1559-1566, i.e., to the death of Domanico Fiorentino and of Jerome della Robbia. The second to the death of Primaticcio in 1570. The third from 1570 to the erection of the tomb in the domed building in 1594.

First phase.

879. Composition of the Atelier.

For the execution of this great work, Primaticcio had grouped together a number of artists, who indeed belonged to the best of their time in France. He knew exactly what they were able to do, for most had already long worked under or beside him.

This Italo-French atelier forms a sort of continuation of the school of Fontainebleau, and it was especially important for the further development of the contemporary French art, namely that of Germain Pillon.

Domenico Foirentino had made in 1565 the model for the kneeling model of the king, in order to be cast in bronze. Already between 1537 and 1540 [1323] he had already worked under P primaticcio in Fontainebleau. Then he was indeed as master of the Tomb of Claude de Lorraine and Antoinette de Bourbon in Joinville (Art. 888), which passes for one of the most beautiful in France, with Jean Goujon, the most important living sculptor of this country.

Note 1323. See Comptes des Botiments du Roi. Vol. 1. p. 136, 192; Vol. 2, p. 120.

To the Florentine sculptor Jerome della Robbia was intrusted the execution of the reclining marble figure of the queen. [1324] Germain Pillon had undertaken to make the reclining figure of the king, [1325] also had two of the great bronze figures at the angles and some reliefs and masks.

Note 1324. See Comptes des Botiments du Roi. Vol. 2. p. 1 120; Vol 1. p. 112, 117, 138, 213; Vol. 2, p. 105. One finds him already in 1537 employed as enameller and Florentine sculptor in Fontainebleau, but especially also as such and with Gration Francois as architect on Chateau Madrid, where he had the title of sculptor of the king, and in 1568 was designated there as master mason and engineer.

Note 1325. See the same. Vol. 2. p. 119, 128.

Germain Pilon in 1580 was but 25 years old. His first cer-
tain work consisted on the white little angels, that were or-
dered from him by De L(Orme for the Tomb of Francis I, proba-
bly about 1559, since they were first completed under Primat-
ticcio. But as saw (art. 274), that in consequence of new de-
signs, they were not used. Pilon must have placed been a
new appointment, for we see him working for him at the sa-
me time in the garden wall at Fontainebleau, on the Tomb of
Henry II, and on that for his heart in the Celestins, where
he encased the three graces in marble after Primaticcio(s
work.

Some images at Amiens, were made [illegible] illustrious with
the Florentine Fonts, as it seems to me rightly, made the t
two other bronze figures, also marble works, and likewise two
moiles for the capitals, one of clay and the other of stone
(1565), and in 1565 he must have made an important model in
clay or bronze "representing part of the tomb of the body of
the late king Henry, " the last, since he received for it the
great sum of 600 livres. 1327 Jacquiau may well have been a
contemporary of the young Pilon, since his first work also
consisted of eight angels, like those of Pilon on the tomb
of Francis I. As Jacquio he had worked on the Pedio at Mont-
an, according to Vasari.

*Note 1326. Dirler, L. Les Imposture de Benoit in Circoni-
que des Arts et de la Curiosité. p. 119. Paris. 1900.*

*Note 1327. Les Comptes des Bâtiments du Roi. Vol. 2. p.
[illegible]. Guiffrey, J. N. [illegible]
thereon from the pencils of Nicolot used by him.*

*"The first home or martine street in 1562 is that of the
"sculptor and image-maker" Pierre Jacquio, the ancient colleg-
orator of Germain Pilon for the tomb of Francis I; he desig-
ned the mausoleum, or at least prepared at the order of the
Abbe of S. Martin, "images of clay or plaster representing p
part of the tomb of Henry II." In the following account (i.e.
of 1565), Jacquio is found again making "among other works of
his art" two capitals of columns, two bronze figures " etc.
Among the masons been employed on the Tomb under Primatic-
cio, Mr. Lecomte saw one already working in 1548 as Pontarmo-
[illegible]*

Germain Pillon in 1560 was but 25 years old. His first certain work consisted on the eight little cupids, that were ordered from him by De L(Orme for the Tomb of Francis I, probably about 1548, since they were first completed under Primaticcio. But we saw (art. 874), that in consequence of new decisions, they were not used. Pillon must have pleased the n new superintendent, for we see him working for him at the same time in the garden hall at Fontainebleau, on the Tomb of Henry II, and on that for his heart in the Celestins, where he executed the three graces in marble after Primaticcio(s design.

Ponce Jacquio or Jacquiau, whom Dimier [1326] identifies with the Florentine Ponzio, as it seems to me rightly, made the t two other bronze figures, also marble works, and likewise two models for the capitals, one of clay and the other of stone (1565), and in 1565 he must have made an important model in clay or gypsum "representing part of the tomb of the body of the late king Henry, " the last, since he received for it the great sum of 450 livres. [1327] Jacquiau may well have been a contemporary of the young Pillon, since his first work also consisted of eight cupids, like those of Pillon on the tomb of Francis I. As Ponzio he had worked on the grotto at Meudon, according to Vasari.

Note 1326. Dimier, L. Les Impostures de Lenoir in Chronique des Arts et de lo Curiosite. p. 119. Paris. 1900.

Note 1327. Les Comptes des Batiments du Roi. Vol. 2. p. 107. Boislisle, A. de. p. 247, makes the following statement thereon from the papers of Nicolai used by him.

"The first name presenting itself in 1562 is that of the "sculptor and image-maker" Ponce Jacquio, the ancient collaborator of Germain Pillon for the tomb of Francis I; he designed the mausoleum, or at least prefared at the order od the Abbe of S. Martin, "models of clay or plaster representing p part of the tomb of Henry II." In the following account (i.e. of 1563), Jacquio is found again making "among other works of his art" two capitals of columns, two bronze figures " etc.

Among the masters then employed on the Tomb under Primaticcio, we further saw two already working in 1536 at Fontainebleau, Laurens Regnauldin and Louis Lerambert, each then rece-

receiving 15 livres salary monthly, as Primaticcio had 25 livres.[1328] Also Pierre Bontemps, the chief sculptor of the tomb of Francis I, worked after 1536 under him,[1329] like the two others, at 20 livres monthly.

Note 1328. The same. Vol. 1. p. 98.

Note 1329. The same. Vol. 1. p. 101.

Laurens Reynauldin made in 1565 and 1566 wax models for bronze reliefs about the tomb and also such in marble.[1330]

Note 1330. The same. Vol. 2. p. 119, 128.

Fremyn Roussell made in 1565 and 1566 reliefs (a Charity) and a mask of red marble.[1331]

Note 1331. The same. Vol. 2. p. 119, 128.

The sculptor Gualtier executed in 1565 the ornamentation a and Benoit Boucher cast in bronze the four angle figures modeled by Pillon and Jacquio.

The most of these artists are furthermore found to be employed at the same time on other works under the direction of Primaticcio.[1332]

Note 1332. Boislisle, A. de. p. 248.

Second Phase.

880. Its Character.

The second phase is a result of the deaths of the two Italian sculptors, and of the greater partthen entrusted to Germain Pillon, then 30 years old. Very few statements relating to this phase are preserved. These changes did not affect t the general appearance of the composition, but only the details and the character of the two reclining and the two praying figures.

The death of Domenico in 1565 and of della Robbia in 1566 had as a result, that as Palustre believes, Germain Pillon r replaced the figures not completed by them by others of Pillon's own design. The influence of Primaticcio on them was a already described. Palustre further emphasizes the innovation on this tomb in assigning to bronze such an important part. Yet this also entirely agrees with the well known talents of Primaticcio, on account of which he was originally called to France, and with his known activity in casting bronze figures after the antique, whose forms he had brought with him from Rome.

[illegible] Primaticcio's [illegible] acquire from Fontainebleau the possession of the figures begun by a [illegible] Florentine, who [illegible] in [illegible] new ones, that would correspond to the talents of Primaticcio.

Solaiolo has proved, that two years earlier than is found in the Comte's [illegible] Estimates in Rol. Permesset was [illegible] [illegible] 1540 [illegible] Fontainebleau.

[illegible] the chief of the stonecutter, became Foramon, always under the supervision of Primaticcio, who made on inventory of the stock of marble the succeeding year, according to the inventory of Nov. 6, 1540. R. 108. No. 3 [illegible] of Arbhuses Nationales.

We have already seen, that the tomb cpoper was completed in 1572 during the lifetime of Primaticcio.

According to the report of Nov. 12, 1540, it seems yet to have not been erected. The cases were placed in a storehouse, "where were deposited the effigies, both resting and upright, of the late King and his consort, - - - and where the said effigies being there, both of marble and of bronze," had to suffer rain from the [illegible] 1541

[illegible]

Third Place.

Rol. Les Abbesses.

In the third place, that corresponds with the death of Primaticcio, [illegible] of the Grand Gallery [illegible] of the Chapel of the Valois or Notre Dame-la-Royale, and together with the two white figures of the king and queen, that may well be later additions.

Contemporary with the friendly days of the night of S. Bartholomew, the ecclesiastical activity must have entirely ceased for a series of years, and the artists have been closed. [illegible] inventory of the executed pieces was taken. 1542

Note 1925. Toward the last days of Aug. in 1572, the cathedral was closed, after the regular procedure of an inventory of the materials. On Sept. 16, the superintendent Medaris Jeanon made the verification of all the marbles, both at Paris and at S. Denis. Botelleio. p. 248.

I cannot explain how this source inconsequation remained by Solaiolo is to be harmonized with the 1540, used in the index

It was indeed perfectly correct, that Primaticcio did not require from Pillon the completion of the figures begun by d della Robbia and Domenico Fiorentino, but sought with him for new ones, that would correspond to the talents of Pillon.

Boislisle has proved, that two years earlier than is found in the Comptes des Batiments du Roi, Lerambert was Primaticcio's foreman.[1333]

Note 1333. In 1568, Lerambert the elder, without leaving the chisel of the stonecutter, became foreman, always under the supervision of Primaticcio, who made an inventory of the stock of marble the succeeding year, according to the inventory of Mar. 6, 1569. K. 102. No. 3[13] of Archives Nationales.

We have already seen, that the tomb proper was completed in 1570 during the lifetime of Primaticcio.

According to the report of Nov. 10, 1580, it seems yet to have not been erected. The parts were placed in a storehouse, "where were deposited the effigies, both reclining and upright, of the late king and his companions - - - and where the said effegies being there, both of marble and of bronze," had to suffer much from the rain.[1334]

Note 1334. See Boislisle, A. de. p. 256.

Third Phase.

881. Its Character.

In the third phase, that commences with the death of Primaticcio, one is almost exclusively concerned with the building of the domed structure of the Chapel of the Valois or Notre Dame-la-Rotonde, and further with the two state figures of t the king and queen, that may well be later additions.

Contemporary with the frightful days of the night of S. Bartholemew, the architectural activity must have entirely ceased for a series of years, and the atelier have been closed. An inventory of the executed pieces was taken.[1335]

Note 1335. Toward the last days of Aug. in 1572, the atelier was closed, after the regular procedure of an inventory of the materials. On Sept. 15, the superintendent Mederic de Donon made the verification of all the marbles, both at Paris and at S. Denis. Boislisle. p. 248.

I cannot explain how this entire interruption mentioned by Boislisle is to be harmonized with the fact, that in the index

since publishing of the last volume of the Comptes-Rendus in 1871.[1386] Works are also mentioned in the years 1872, 1874 and 1875. Pasteur's bones merely related to experiments performed before 1870.

Note 1385. See Comptes des Rendus du Rot. Vol. 1. p. 2 21-24. Also see p. 78.

After the death of L. Pasteur on Oct. 10, 1872, the ancestral residence of the bard was entrusted to the first president of the Chambre des Députés de Paris, Antoine Étienne, since he was moving to Dijon. However, as already stated, Napoleon III on Oct. 17, 1872.[1387] On the other hand, the exact time at which he apparently gave up this office is not clearly apparent.[1388]

Note 1387. See the same. Vol. 1. p. 88. This must indeed prove the date of 1884 given by Bolelle. p. 207.

Note 1388. See Art. 207 and Note 1383.

About 1882 work must have been more active; for in the index of the last volumes is found the title, "Conservation of the form of the lions kept in the Chateau of S. Denis: estimate and contract for rocks in masonry and stonecutting. -- Purchase of marbles. -- Wages and condition." New estimates of cost were prepared, outline contracts made and marble purchased.[1389] About 1883 Roman Pillon commenced in Nice marble the two figures with which Gambetta recline on bronze [illegible] of him:[1390] "He alone remained of that pleiad of soldiers called by Gambetta to incarnate the Rome for her museum. He reigned as master, and he alone re-plated the last details of the monument with his associates from the Palace, the first president Nicolay".

Note 1389. See Comptes des Rendus du Rot. Vol. 1. p. 32.

Note 1390. See the same. p. 273.

[illegible] on account of the importance of Baptiste Du Jerosan, which was a result of his religious convictions. Pierre des Ecoles [illegible] bones in the last days of the year 1885. But on April 21, 1886, Socialist states, he assisted in measuring

alone remaining of the last volume of the Comptes des Batiments du Roi,[1336] works are also mentioned in the years 1573, 1574 and 1575. Perhaps these merely related to payments for works executed before 1572.

Note 1336. See Comptes des Batiments du Roi. Vol. 1. p. 221-34. Also see p. 42.

After the death of J. Bullant on Oct. 10, 1578, the superintendence of the tomb was entrusted to the first president of the Chambre des Comptes de Paris, Antoine Nicolay, since there was nothing to build. However, as already stated, Baptiste Du Cerceau became the successor of Bullant on this building on Oct. 17, 1578.[1337] On the other hand, the exact time at which he apparently gave up this office is not clearly apparent.[1338]

Note 1337. See the same. Vol. 1. p. 38. This must indeed prove the date of 1581 given by Boislisle. p. 207.

Note 1338. See Art. 207 and Note 428.

About 1582 work must have been more active; for in the index of the lost volumes is found the title, "Construction of the Tomb of the late king in the Church of S. Denis; estimate and contract for works in masonry and stonecutting. -- Purchase of marbles. -- Wages and condition." New estimates of c cost were prepared, building contracts made and marble purchased, and for 1583 masonry, sculptures and employees are mentioned.[1339] About 1583 Germain Pillon commenced in white marble the two figures with state garments reclining on bronze plates, which were to be placed opposite the tomb. Boislisle says of him;[1340] "he alone remained of that pleiad of artists called by Catherine to decorate the tomb for her husband. He reigned as master, and he alone regulated the last details of the mausoleum with his associate from the Palace, the first president Nicolay".

Note 1339. See Comptes des Batiments du Roi. Vol. 1. p. 39.

Note 1340. See the same. p. 273.

Boislisle says that the works commenced in 1586 to suffer on account of the departure of Baptiste Du Cerceau, which was a result of his religious convictions. Pierre des Estoile[1341] places this in the last days of the year 1585. But on April 21, 1586, Boislisle states, he assisted in measuring

his work here during the last preceding year.[1242] His works were unnecessarily omitted in 1587, without by reason of the d[illegible] departure of Du Cerceau, or on account of the death of Nicolay, but commencing again on Oct. 28, 1587, to sound entirely suits after the departure of the queen mother and the return of Henry III after the "day of the barricades".

[illegible] Nov. 5, 1586.

Note 1242. Solelhac. p. 274, 276.

3. Pillon died on Feb. 9, 1590. The accession of the menagerium followed by the penitence of Henry IV after his abjuration [illegible] in 1593.[1243] [illegible] of decay, the remove was decided after long consideration, and this was commenced on Aug. 21.

[illegible] *the state in which the widow of Henry II had left them in quitting Paris - - - scarcely did the royal architects occupy themselves (after 1584) in making some indispensable reports to the mutilated portions of the church, or in definitely [illegible]*

The foundations were not secured with sufficient care previously by Bullant or his predecessors, or as a result of lack of care during the removal of the building were undermined. Already in 1587 a stonecutter was paid 5 sceaux and 50 sous for "supports for the tombs of S. Denis in France and repairing a foundation."

Only in 1589 and 1590 came the sarcophagus of Henry III and of Catherine from Saint Denis to S. Denis, indeed between the [illegible] of Diana, Duchess of Angoulême, legitimated of France and natural daughter of Henry II. (Solelhac. c. 280).

c. Proof of the Authenticity of Primaticcio.

As often as we had to speak of the Chapel or Mausoleum of the Valois, we have mentioned the domed structure as an assured work of Primaticcio; further we have proceeded on the conviction, that the Chapel and the tomb were designed and developed at the same time as a whole and by the same artist. The moment has now come to furnish the proof of this, so [illegible] the [illegible] work, interpreted by Serlio, was attributed to Estienne Pierre Francesch as the author of the entire work.

the work done during the last preceding year.[1342] The works were interrupted briefly in 1587, whether by reason of the d departure of Du Cerceau, or on account of the death of Nicolay, but commenced again on Oct. 23, 1587, to stand entirely still after the departure of the queen mother and the return of Henry III after the "day of the barricades".

Note 1341. Memoire-Journaux. Vol. 2. p. 220.

Note 1342. Boislisle. p. 274, 278.

G. Pillon died on Feb. 3, 1590. The erection of the mausoleum followed by the architects of Henry IV after his entry into Paris in 1594.[1343] Under the regency in 1719 on account of decay, its removal was decided after long consideration, and this was commenced on Aug. 21.

Note 1343. "The works of the tomb remained unfinished in t the state in which the widow of Henry II had left them in quitting Paris - - - scarcely did the royad architects occupy themselves (after 1594) in making some indispensable repairs to the unfinished portions of the Church, or in definitely i installing the mausoleum etc." Boislisle, p. 282, 289.

The foundations were not executed with sufficient care previously by Bullant or his predecessors, or as a result of lack of care during the removal of the building were undermined. Already in 1597 a stonecutter was paid 6 crowns and 50 sous for "supports for the tombs of S. Denis in France and restoring a foundation."

Only in 1609 and 1610 came the sarcophaguses of Henry III and of Catherine from Blois to S. Denis, indeed through the care of Diana, duchess of Angouleme, legitimated of France a and natural daughter of Henry II. (Boislisle. p. 280).

b. Proof of the Authorship of Primaticcio.

As often as we had to speak of the Chapel or Mausoleum of the Valois, we have mentioned the domed structure as an assumed work of Primaticcio; further we have proceeded on the conviction, that the Chapel and the Tomb were designed and developed at the same time as a whole and by the same artist. The moment has now come to furnish the proof of this, so much the more since opposing views have appeared, and Palustre[1344] in his latest work, interrupted by death, has attempted to establish Pierre Lescot as the father of the entire work.

[illegible] ed unwritten as a result of his death) on Germain Pilon in Somette des Beaux Arts, 3 rd period. Vol. 11. p. 3-24, 278-292; [illegible]. 4. p. [illegible]-[illegible], [illegible].

Wines of all are to be received some [illegible], which prove to-at Primaticcio was actually the architect and passed for such, so that no foreign assistance was required in the carrying of this commission.

088. Title of Primaticcio.

Already in the reign of Francis II of July 17, 1559, where-by Primaticcio was appointed superintendent of the royal buildings, "to have the charge and superintendence of all and on-on of the buildings - - - that we could and design anew pertaining in this(realm), the entirety of the construction of the Tomb of the late our dear father - - [illegible]".

As may be seen, the erection of this tomb decided on and ori-ginally mentioned, from which appears the importance that was attributed to this undertaking. When De L'Orme received from Henry II the superintending, the Tomb to be erected for Fran-cis I was not particularly mentioned.

[illegible]

But passages are also found in which Primaticcio bears the descriptive title of architect of the King. In the accounts of 1558 is a charge for 11 months' salary of Primaticcio at 100 livres monthly, 1548 "because of his position as superintend-ent and architect of the King. However, in the year 1558 is found in the same accounts, on occasion of a series of repai-[illegible] where said on the order of Primaticcio, who was designa-ted as architect in ordinary of the King. 1547

Note 1546. Comptes des Bâtiments du Roi.Vol.2.p.[illegible].

Note 1547. The same. Vol.2.p.182.

In his patent of appointment as superintendent occurs the following searching and comprehensive expression, "his great expe-rience in the art of architecture, of which on different occa-sions and on several occasions has made good proof." Also as-sumed that one can only explain the expression as a proof of his original intelligence in the decision of architectural questions, which necessary sufficed for the actual supervis-

Note 1344. See Palustre's three articles (the last remained unwritten as a result of his death) on Germain Pillon in Gazette des Beaux Arts. 3 rd period. Vol. 11. p. 5-24, 273-298; Vol. 12. p. 282-289. Year 1894.

First of all are to be recalled some facts, which prove that Primaticcio was actually the architect and passed for such, so that no foreign assistance was required in the projecting of this composition.

882. Title of Primaticcio.

Already in the patent of Francis II of July 17, 1559, whereby Primaticcio was appointed superintendent of the royal buildings, "to have the charge and superintendence of all and each of the buildings - - - that we could build and design anew hereafter in this(realm), the entirety of the construction of the Tomb of the said our late lord and father - - [1345] " is, as may be seen, the erection of this tomb decided on and especially mentioned, from which appears the importance that was attributed to this undertaking. When De L'Orme received from Henry II the superintending, the Tomb to be erected for Francis I was not particularly mentioned.

Note 1345. See Comptes des Batiments du Roi. Vol.1.p.401.

But passages are also found in which Primaticcio bears the definite title of architect of the king. In the accounts of 1563 is a charge for 11 months' salary of Primaticcio at 100 livres monthly, [1346] "because of his position as superintendent and architect of the king. Further, in the year 1566 is found in the same accounts, on occasion of a series of repairs of the Chateaus at Fontainebleau and at S. Germain-en-Laye, which were paid on the order of Primaticcio, who was designated as architect in ordinary of the king. [1347]

Note 1346. Comptes des Batiments du Roi.Vol.2.p.108.

Note 1347. The same. Vol.2.p.129.

In his patent of appointment as superintendent occurs the following striking and pertinent expression,"his great experience in the art of architecture, of which on different buildings and on several occasions has made good proof." Also assumed that one can only explain the expression as a proof of his critical intelligence in the decision of architectural questions, which completely sufficed for the actual supervis-

supervisory mission of superintendence, one did not concern
ve for the preservation of inventive architectural ideas. --
Even if it proceeded to decree for the future, it was one des
signation as architect of the line and as architect in chief
many of the kind.

Note 1848. See Art. 186.

In spite of all favor of Catherine, it would be impossible
to counter on him such a call as De L'Orme was, unless an w
ness competent to act as architect.

388. Models and Drawings of Primaticcio.

But cases are also further found, where it is particularly
mentioned, that having his office of superintendency re-
moved the drawings and designs. From the accounts of the cy-
ar building of 1568 as is most completely certain, that Pri-
maticcio furnished the drawings and models of the tomb for
the heart of Henry II in Orleans. Jean le Roux called Grot
made the models of the three figures, and turner the column
"enriched according to the design furnished for them - - - t"
by the said Jean le Roux (Primaticcio). Pierre was
working together with Jacques della Robbia; he made two m
arble antiques for the sides of the pedestal.

Note 1849. Comptes see Bottiments du Roi.Vol.2.p.107.

Likewise may be seen, how about 1565 in Fontainebleau Pri-
maticcio made the drawings in full size for the pedestal, "co-
lumns of gris in the fashion of the Bases in the antique more"
- - - for the monumental fountain of the court of the fountain-
in. 1850)

Note 1850. See the Comptes. p. 1178.

It is also conceivable for but a moment, that since Primat-
icco had adopted the position of a superintendent and cy-
ar architect, which was particularly difficult for a foreign-
er, and in which he must consequently desire to make good his
superintendent towards, that he should "amuse" himself by fram-
ing sketches and working drawings for such a relatively
unimportant work as the monument of the heart of Henry II in
Provence, but the creation of the grandest monument, that was
ever conceived for a king of France, that he should leave this

supervisory mission of superintendence, but did not empower him for the preparation of creative architectural designs. -- Thus it is impossible to decide for the latter, if we see him designated as architect of the king and as architect in ordinary of the king.

Note 1348. See Art. 168.

In spite of all favor of Catherine, it would be impossible to confer on him such a title as De L'Orme bore, unless he w were competent to act as architect.

888. Models and Drawings of Primaticcio.

But cases are also further found, where it is particularly mentioned, that during his office of superintendency he prepared the drawings and designs. From the accounts of the royal buildings of 1563 it is most completely certain, that Primaticcio furnished the drawings and models of the tomb for the heart of Henry II in Orleans. Jean le Roux called Picart made the models of the three figures, and further the columns "enriched according to the design furnished for them - - - t the whole according to the drawing and model, that was given by the said Abbe of S. Martin (Primaticcio)." [1349] Picart was sometimes associated with Domenico Fiorentino; we here see him working together with Jerome della Robbia; he made two m marble children for the sides of the pedestal.

Note 1349. Comptes des Batiments du Roi.Vol.2.p.107.

Likewise may be seen, how about 1545 in Fontainebleau Primaticcio made the drawings in full size for the pedestal, "columns of grit in the fashion of the Baths in the antique mode" - - - for the monumental fountain of the court of the fountain. [1350]

Note 1350. See the same. Vol. 1. p. 198.

It is also conceivable for but a moment, that since Primaticcio then attained the position of a superintendent and royal architect, which was particularly difficult for a foreigner, and in which he must constantly desire to make good his appointement thereto, that he should "amuse" himself by furnishing sketches and working drawings for such a relatively unimportant work as the monument of the heart of Henry II in Provence, but the creation of the grandest monument, that was ever conceived for a king of France, that he should leave this

no another architect. However had got a dose of artist's bi-
ood and merely a spark of artistic soul in himself would feel,
when the like or even an assembly would merge itself. From
all this it follows that Primaticcio, and no other, whom we
have proved to be the designer and architect of the great Pa-
vilion of the queen at Monceaux-en-Brie (art. 555) was literal-
ly and must be the creator of the masqueron.

The artistic mission in our opinion of Primaticcio as ar-
chitectures was further again, that we see him on the tomb of
Francis I, which De L'Orme had designed and nearly completed,
to see him make artistic alterations during the direction of
the latter, such as the accomplishment of the [illegible] marble
made by Germain Pilon and Ponce Jacquio.

Note 1881. See Art. 874.

884. Assembly of a Unified Design.

Here must still be considered another fact. Could this co-
ur on a tomb like that of Henry II, on which at least four
important architects and a number of sculpts had endeavoured to e-
xecute different parts, without that the unified design of
a single master had exactly determined all these parts, and
without this creative spirit having carefully watched the ex-
ecution of the single model and of the model?

And who should then be this creator after the existing cir-
cumstances other than Primaticcio? Certainly not De L'Orme,
on whose tomb of Francis I changes were made by Primaticcio,
even when the completion was also successfully entrusted to him.

And was not Primaticcio as artist for an underlying line
only, as it expressly created? He, who after 1538 was in Fon-
tainebleau, at the time when there existed no French school
of interior decoration in the new style, independently from
Rosso, was the designing and executing master [1882] of the ar-
ches figures and paintings of the chamber of the queen and of
stage move it. He needed not to have made by any one, not
even by Cellini or Jean Goujon, the images for a work like a
the tomb of Henry II, on which the decoration, the architect-
ure and sculptures, marble and bronze should harmonize together.

Note 1882. "Contractor and designer of the gold work of stucco and painting". Comptes des Bâtiments du Roi. Vol. 1. p. 84, 85, 86-106.

to another architect. Whoever had but a drop of artist's blood and merely a spark of artistic soul in himself would feel, that the idea of such an absurdity would refute itself. From all this it follows that Primaticcio, and he alone, whom we have proved to be the designer and architect of the great Chateau of the queen at Monceaux-en-Brie (Art. 555) was likewise and must be the creator of the mausoleum.

The artistic mission in the position of Primaticcio as superintendent was further such, that we see him on the Tomb of Francis I, which De L'Orme had designed and nearly completed, we see him make artistic alterations during the lifetime of the latter, such as the suppression of the 16 marble cupids made by Germain Pillon and Ponce Jacquio.[1351]

Note 1351. See Art. 874.

884. Necessity of a unified Design.

Here must still be considered another fact. Could this occur on a tomb like that of Henry II, on which at least four important artists and a number of others had undertaken to e execute different parts, without that the unified design of a single master had exactly determined all these parts, and without this creative spirit having carefully watched the execution of the single model and of the whole?

And who should then be this creator under the existing circumstances other than Primaticcio? Certainly not De L'Orme, on whose tomb of Francis I changes were made by Primaticcio, even when its completion was also expressly entrusted to him.

And was not Primaticcio as artist for an undertaking like this, as if expressly created? He, who after 1533 was in Fontainebleau, at the time when there existed no French school of interior decoration in the new style, independently from Rosso, was the designing and executing master[1352] of the stucco figures and paintings of the chamber of the queen and of those above it. He needed not to have made by any one, not even by Lescot or Jean Goujon, the designs for a work like t the tomb of Henry II, on which the decoration, the architecture and sculpture, marble and bronze should harmonize together.

Note 1352. "Contractor and designer of the said works of stucco and painting". Comptes des Batiments du Roi. Vol. 1. p. 94, 95, 98-108.

It is indeed sufficient to refer to these facts, to finally decide the anniversary of Primaticcio for the Tomb of Henry II and of Dominique de Matili.

And since the domed structure and the tomb form an inseparable whole, Primaticcio must also be recognized now as the architectonical creator of the tombs. There is only requires explanation and assignment a reference to the notice, that he have devoted to his work as architect.

Note 1883. See note. 168-168.

388. French Opinions.

The more recent and more innocent French investigators as for as Palustre also reach the opinion, that Primaticcio con-in alone have been the architectonical designer of the Mausoleum of the Valois.

Berty writes thereon:-- This mausoleum was first projected after the death of Henry II, and was begun in 1560, lasting just in the time of De L'Orme's retire out of favor. Berty is therefore right in contradicting, that the statement" of Félibien (Histoire de l'Abbaye de S. Denis, p. 506), that De L'Orme was the inventor of the building, is based on confounding it with the Tomb of Francis I. His name nowhere occurs in the accounts. These give necessarily the names of Primaticcio, Jean Bullant, and after 1582, Hubiate Du Cerceau as architects in charge.

Likewise Darcillière seems to be frequently of the mausoleum of the Valois as a creation of Primaticcio and not of De L'Orme.

A. de Boralisie, who has heretofore published by far the most and most detailed works on most valuable at measure relating to this monument, reviews the different conditions and is unable to assert any one other than Primaticcio as the

[illegible]

as sight proximity, and nothing seems to confirm it in the topography of Pa. De L'Orme, Fully known today".

Note 1884. Boralisie, A. de. La sepulture des Valois in Memoires de la Societe de l'Histoire de Paris. Vol. 5. 1877. p. 241. [illegible]

It is indeed sufficient to refer to these facts, to finally decide the authorship of Primaticcio for the Tomb of Henry II and of Catherine de Medili.

And since the domed structure and the tomb form an inseparable whole, Primaticcio must also be recognized now as the a architectural creator of the latter. There is only required as explanation and statement a reference to the notice, that we have devoted to his work as architect.[1353]

Note 1353. See Arts. 165-168.

885. French Opinions.

The more recent and more important French investigators as far as Palustre also reach the opinion, that Primaticcio could alone have been the architectural designer of the Mausoleum of the Valois.

Berty writes thereon:-- This mausoleum was first projected after the death of Henry II, and was begun in 1560, thus falling just in the time of De L'Orme's being out of favor.[1354] Berty is therefore right in conjecturing, that the statement of Felibien (Histoire de l'Abbaye de S. Denis, p. 565), that De L'Orme was the originator of the building, is based on confounding it with the Tomb of Francis I. His name nowhere occurs in the accounts. These give necessarily the names of P Primaticcio, Jean Bullant, and after 1582, Baptiste Du Cerceau as architects in charge.

Note 1354. Berty, A. Les Grandes Architectes etc. p.29.

Likewise destailleur spoke to me frequently of the mausoleum of the Valois as a preation of Promaticcio and not of De L'Orme.

A. de Boislisle, who has heretofore published by far the best and most detailed study and most valuable st tements relating to this monument, reviews the different possibilities and is unable to regard any one other than Primaticcio as the creator of the structure. He also stated to me in 1895, that this was still his opinion.[1355] "The attribution of Ph. De L'Orme," writes Boislisle, "was long accepted, but it presents slight probability, and nothing seems to confirm it in the biography of Ph. De L'Orme, fully known today".

Note 1355. Boislisle, A. de. La Sepulture des Valois in M Memoires de la Societe de l'Histoire de Paris. Vol. 3. 1877. p. 251. Boislisle derives this statement from the two volumes

of contracts in the Archives Notionales in Paris. X. 105. No. 2 and No. 5. Which the two first presidents of the Chambre des Comptes had collected, to whom successively the superintendence of the building was entrusted after the death of Bullant. Bontemps has given a summary of this work in the Comptes des Bâtiments. E. Müntz, Études, etc.

It ends on this as follows.

Then one remembers in what words De L'Orme accusses his adversaries with to shove the canon in the covering of her chant in the Chateau at Chonceaux-en-Brie, and to which her ivor, and if one further remembers how as lower series of his manner, in which only gradually follows his artistic views in the building of the Tuileries, he will readily admit De L'Orme would have appreciated it with real pleasure, if he had had anything to do with the masterpiece of the Vamois.

336. Views of Palaces.

All these facts were at Palissee's command, and it is to be assumed that he knew them. Yet he has attempted to establish Pierre Lescot as author of the design of the face as well as of the lower structure, since he justly recognizes been as leading architect.

With admiration he first approaches the scene, which shows De L'Orme's authorship; 1552 then he abandons himself in the belief, that Philibert possessed no architectural training, on his own theory, that received not the slightest justification by any statements.

Note 1552. "Is it now necessary to recall the error of those, who desire to attribute this monument to Philibert De L'Orme? Besides that the style employed is not that of the former architect, can one imagine Philibertto demanding such from his predecessor as superintendent of the royal buildings to perform such an act of self-degradation as to consent to work under his orders? And if, although improbable, the presumptuous Italian had risked that, there is only need for having become slightly acquainted with that proud genius, who wrote the first Book of Architecture, to know what reply he would have made on the instant. Gazette des Beaux Arts. 3 re Livraison. 1871, 1st. ann. 1[illegible].

A passage in Soialate 1557 is not entirely clear, or a

of contracts in the Archives Nationales in Paris. K. 102. No. 2 and No. 3. Which the two first presidents of the Chambre des Comptes had collected, to whom successively the supervision of the building was entrusted after the death of Bullant. Boislisle has given a summary of this work in the Revue des Documents Historiques. p. 31-34. Paris. 1878.

We note on this as follows.

When one remembers in what words De L'Orme expresses his useless wish to serve the queen in the covering of her ball court in the Chateau at Monceaux-en-Brie, and to earn her favor, and if one further remembers how he later speaks of the manner, in which only gradually follows his artistic views in the building of the Tuileries, he will readily admit, that De L'Orme would have emphasized it with real pleasure, if he had had anything to do with the Mausoleum of the Valois.

886. Views of Palustre.

All these facts were at Palustre's command, and it is to be assumed that he knew them. Yet he has attempted to establish Pierre Bescot as author of the design of the Tomb as well as of the domed structure, since he justly recognizes both as belonging together.

With animation he first emphasizes the error, which assumes De L'Orme's authorship; [1356] then he strengthens himself in the belief, that Primaticcio possessed no architectural training, on his new theory, that receives not the slightest justification by any statements.

Note 1356. "Is it now necessary to recall the error of those, who desire to attribute this monument to Philibert De L' Orme? Besides that the style employed is not that of the great architect, can one imagine Primaticcio demanding such from his predecessor as superintendent of the royal buildings to perform such an act of self-abnegation as to consent to w work under his orders? And if, although impossible, the presumptuous Italian had risked that, there is only need for having become slightly acquainted with that proud genius, who wrote the First Book of Architecture, to know what reply he would have made on the instant. Gazette des Beaux Arts. 3 rd period. Vol. 11. p. 260. (1894).

A passage in Boislisle [1357] is not entirely clear, or a

lost sight of his Zeus not square quite correctly, at least in part, to have given occasion for the sense of Primaticcio. The office of superintendent was not in 1580 divided between Lescot and Primaticcio, as might be thought from his words. Already during the time of the superintendency of De L'Orme [illegible] independency of both these superintendents, as somewhat erected in all their patents of appointment. Lescot was exclusively superintendent of the erection of the Louvre, and it was already about two years, before De L'Orme was endowed with his own appointment, and Lescot is the first example of an architect to whom the architecture was secure, to subject his main the architecture connected with the executive responsibility. 1885

Note 1527. Probably on page 24 writes:-- "In 1570, Primaticcio died and the superintendency passed entirely into the hands of Pierre Lescot, who had shared with him since 1560 t the numerous functions of that charge; but the great architect was too much absorbed by the Louvre to return all that burden, and he transferred the charge of the works at S. Denis to Jean Bullant, as proved by that unpublished passage, drawn from a formulary of the secretary of state. Bibliothèque Nationale [illegible] 1571. [illegible]

Note 1526. We have proved this in a study of the orthonisocession.

Then in 1559 Primaticcio was superintendent in place of De L'Orme, he held exactly the same authority as the latter. He stood in the same relation to Lescot as De L'Orme had, having no authority at all over Lescot. Primaticcio has this shown him no complicances 1559 in order to win his favor, as Pelle-

Note 1527. "Pierre Lescot the architect," Polmarre writes:-- [illegible] ate, for no evidence resulted from his former position. And however, do we not know that Primaticcio, in order to attach him to himself entirely, and to strongly supplement his con time, did not hesitate to divide with him the functions of h [illegible] 1571.

fact stated by him does not appear quite correctly, at least in part, to have given occasion for the error of Palustre. The office of superintendent was not in 1560 divided between Lescot and Primaticcio, as might be thought from his words. Already during the time of the superintendency of De L'Orme and not first after that of Primaticcio, was Lescot entirely independent of both these superintendents, as expressly stated in all their patents of appointment. Lescot was exclusively superintendent of the erection of the Louvre, and it was already about two years, before De L'Orme was entrusted with his own appointment, and Lescot is the first example of an architect to whom the confidence was shown, to entrust him with the superintendence connected with the executive responsibility. [1358]

Note 1357. Boislisle on page 248 writes:-- "In 1570, Primaticcio died and the superintendency passed entirely into the hands of Pierre Lescot, who had shared with him since 1560 t the numerous functions of that charge; but the great architet was too much absorbed by the Louvre to retain all that burden, and he transferred the charge of the works at S. Denis to Jean Bullant, as proved by that unpublished passage, drawn from a formulary of the secretary of state. Bibliotheque Nationale. Mss. from 5085. fol. 135.Verso.

Note 1358. We have proved this in a study of the organization of building in France, and will publish this on another occasion.

When in 1559 Primaticcio was superintendent in place of De L'Orme, he held exactly the same authority as the latter. He stood in the same relation to Lescot as De L'Orme had, having no authority at all over Lescot. Primaticcio had thus shown him no complaisance [1359] in order to win his favor, as Palustre represents erroneously. [1360]

Note 1359. "Pierre Lescoton the contrary," Palustre writes:-- "could without difficulty accept the offers of the new favorite, for no coldness resulted from his former position,..And besides, do we not know that Primaticcio, in order to attach him to himself entirely, and to strongly supplement his own time, did not hesitate to divide with him the functions of h his charge6h Gaz. d. B. A. 1864. Apr. 1. p. 281.

[illegible] [illegible] [illegible] [

Note 1360. Whether after the death of Primaticcio, the superintendency was retained, to the same extent as held by De L'Orme and by him, is not entirely clear. Boislisle seems to believe, that it was then entirely transferred to Lescot, only that the Mausoleum of the Valois was detaced and conferred on J. Bullant; this does not appear certain to me. The superintendency in its nature was merely an executive office, that looked after the interests of the employer and transmitted h his wishes to the architect, and there was one of these for each work. Lescot, De L'Orme and Primaticcio were further t the first architects, to whom was entrusted such an office o over several buildings at the same time. That of Lescot was restricted to the construction of the Louvre alone and indeed so continued. Only with Baptiste Du Cerceau does this office appear to have returned to its more extended form.

Even if unwillingly, one must refer to the haste with Palustre, from his mere conjecture, thought himself entitled to deduce the most definite conclusions and to regard these as entirely proved, although many errors thus occurred.[1361] Elswhere (Art. 745) was reference made, that the affinity in style, that Palustre sees with Lescot in this case, has not the slightest value.

Note 1361. "But see what definitely decides the question. The external treatment, as we know it from the engravings of Alexandre Leblond, is copied from that of the Louvre. There is the same arrangement of a projection composed of fluted columns, between which on the ground floor is a round-arched niche - - . Not only did this architect draw the plans, but it was he again, who during the first ten years superintended the work. Jean Bullant only replaced him after 1570. (See the same. p. 282).

The theory of Palustre in favor of the authorship of Pierre Lescot is then entirely disproved.

887. Further Evidence of the Authorship of Primaticcio.

Since this concerns a building, that stood alone in the beauty of its composition in Italy and France, it is indicated that other points should also be mentioned, which contribute to clear up the authorship.

The first proof results from the position of an artist, who

and already served in 1885 in Cochinchinese under Paracoris, and was now his foreman.

From his year 1870, when Louis Germanos the older, is found designated as "foreman of the said manoeuvre under the said commissary (Primaticcio)" with a monthly salary of 80 livres, 18 sous and 9 deniers. There follow on the same list six ouvriers designated as abouvreliers with 15 livres monthly wage.

This document does not mean, that Germanos was a certain age when on this building under the merely executive supervision of the said commissary, i.e., Primaticcio, one can be was foreman under the direction of Primaticcio, the "architect." As I therefore seen his master and supervisement of the building, then for a salaries of such importance as would not have received only 5 livres more salary than the class of ouvreliers, but at least 30 livres monthly, like the case of Rosso as master of the decorations in Fontainebleau. [1]

Note 1222. See among others. Comptes des Bottments du Roi." Vol. I. p. 95.

Since in then fellows from the small salary, that Germanos was not a master in designing, but merely a foreman, then in order to it is self-evident, that his expression "under the said commissary", that this Primaticcio, the architect a under whom was the foreman "employed.

A serious source of crucis conflicts in an improper instrument intended for the first time by Philibile, was built for the royal pleasure of equinoxium of Bullant as architect of the a manoeuvre. The name of Primaticcio and of Pierre Lescot are in letters therein only on the wear "tai" (a certain). 1898

ves. Was. Pr. 3088. Fol. 185. Verso. Bollettle Pieve 11 on p. 244, and he reprint it, omitting only the conclusion.

Shorles, etc. To our friends and all our successors of Ter-ria, greeting and secure. Since in our letters patent of the first day of October, 1570, after the death of "Pierr", etc. a superintendent of our buildings, we had given the charge and intendance to "Pierr", to provide all the expense of the same, [illegible] ed lord father, and inasmuch as for the said manoeuvre

had already worked in 1536 in Fontainebleau under Primaticcio, and who was now his foreman.

From the year 1570, this Louis Lerambert the elder, is found designated as ""foreman of the said mausoleum under the said commissary (Primaticcio)" with a monthly salary of 20 livres, 16 sous and 8 deniers. There follow on the same list six others designated as stonecutters with 15 livres monthly wage.

This statement does not mean, that Lerambert was the designing master on this building under the merely executive superintendence of the said commissary, i.e., Primaticcio, but that he was foreman under the direction of Primaticcio, the "architect." Had Lerambert been the designer and superintendent of the building, then for a structure of such importance he would not have received only 5 livres more salary than the c class of stonecutters, but at least 50 livres monthly, like the case of Rosso as master of the decorations in Fontainebleau.[1362]

Note 1362. See among others. Comptes des Batiments du Roi. Vol. 1. p. 98.

Since it then follows from the small salary, that Lerambert was not a master in designing, but merely a foreman, then in this case it is self-evident, that the expression "under the said commissary", that this was Primaticcio, the architect u under whom was the foreman Lerambert.

A second source of proofs consists in an important document published for the first time by Boislisle, the draft for the royal patent of appointment of Bullant as architect of the m mausoleum. The names of Primaticcio and of Pierre Lescot are indicated therein only by the word "tel" (a certain).[1363]

Note 1363. The original is in Bibliotheque Nationale in Paris. Mss. Fr. 5085. Fol. 135. Verso. Boislisle gives it on p. 248, and we reprint it, omitting only the conclusion.

Charles, etc. To our friends and all our accountants at Paris, greeting and esteem. Since by our letters patent of the first day of October, 1570, after the death of "Tel", etc. s superintendent of our buildings, we had given the charge and intendancy to "Tel", to arrange all the expense of the same, even of the mausoleum of the late king Henry, our very honored lord and father, and inasmuch as for the said mausoleum

was required great care, labor and diligence, both in construction and sculpture, for the excellence of the work, and that the gold shall shell", on account of the great costliness and the offerings by which he is commended for us each day, hoping constantly to relieve and support the gold covering and overlight of the monument, and to give it to Jean Pullent, to crenels all the expense, that it be proper to those, both in casting, [illegible] of workmen, all in the same form and manner as did the gold shell".

From the wording may be deduced four important conclusions.

Above result:-- from the words "that ze this masonium are required great care, labor and diligence, both in architecture and "sculpture" (thus for sculpture), for the excellence of the work, it follows that the officie then already on account of the architecture, which is mentioned before the sculpture, demanded much care, labor and attention.

Second result:-- that the great inconvenience, that Dessot had been had in the building of the bowes, prevented him from taking the responsibilities of the building, then which this have also earlier and until then hindered him from designing and overseeing the architectural work during the time of Primaticcio's apprenticeship.

Third Result:-- in case of doned structure of S. Martin-de-Boscade was designed only after Primaticcio's death, it must have been by J. Bullant, which is now assessed by no one, but in no case was this by Pierre Dessot.

Fourth result:-- the sequence of the words designating the varied activities of Bullant are:-- "dessign, price, conferences, visitations, measurements" etc. But now in this case from the meaning given by the other words, the word "dessign" can only have the signification of designs and drawings. But since it further states, that Bullant was to fulfil these purposes "entirely and in the same form and manner as did the said "fel" (Primaticcio, then it definitely results therefrom, that Primaticcio also had to make the designs.

A final [illegible] [illegible] of Primaticcio an amendment by us, is the close connection in the treatment of his director dealing with those [illegible] and [illegible]

was required great care, labor and vigilance, both in architecture and sculpture, for the excellence of the work, and that the said "Tel", on account of the great obstacles and the affairs by which he is occupied for us each day, having advised us to relieve and separate the said charge and oversight of the mausoleum, and to give it to Jean Bullant, to arrange all the expense, that it is proper to incur, both in design, prices, contracts, visitations, meaning, days and vacations, of workmen, all in the same form and manner as did the said "Tel".

From the wording may be deduced four important conclusions.

First result:-- from the words "that at this mausoleum are required great care, labor and vigilance, both in architecture and "sepulture" (thus for sculpture), for the excellence of the work, it follows that the office then already on account of the architecture, which is mentioned before the sculpture, demanded much care, labor and attention.

Second result:-- that the great impediments, that Lescot t then had in the building of the Louvre, prevented him from t taking the superintendence of the building, then would this have also earlier and until then hiudered him from designing and overseeing the architectural part during the time of Primaticcio's superintendence.

Third Result:-- in case of domed structure of S. Marie-la-Rotande was designed only after Primaticcio's death, it must have been by J. Bullant, which is now asserted by no one, but in no case was this by Pierre Lescot.

Fourth result:-- The sequence of the words designating the varied activities of Bullant are:-- "design, price, contracts, visitations, measurement" etc. But now in this case from the meaning given by the other words, the word "design" can only have the signification of designs and drawings. But since it further states, that Bullant has to fulfil these purposes "entirely and in the same form and manner as did the said "Tel" (Primaticcio, then it definitely results therefrom, that Primaticcio also had to make the designs.

A final reason, that speaks for the authorship of Primaticcio as emphasized by us, is the close connection in the treatment of this circular building with those different and unex-

structural designs of Brongniart and Poussel for the tomb was quite similar of S. Cabanel's church at Rome. (Lenz. 30, 31).

This important relation has been noticed yet by us one, you could only be conjectured, before the construction of the original designs for S. Peter, published by us, structural in its the classical manner. If also, as we saw, many other French architects had made acquaintance with certain of these designs, then in this case this tool is yet another ground for the ascendency of Primaticcio, who as pupil of Giulio Romano, the pupil of Raphael and the heir of so many of his papers, has the possibility of seeing much, that was not accessible to o others.

That must be sufficient; one sees from what side also the fixed elements for the solution of the problem are constituted. Even with one always on remarkable this, that Primaticcio although was have been the architect and creator of the mausoleum of the Valois, both of the Loco as well as of the Royal sepulchre.

[illegible].

B. Other types.

888. Tombs of Anne de Montmorency and of Diane de Poitiers.

The Mausoleum of Anne de Montmorency, which the Constable Anthoine de Savoy had ordered from Jean Bullant, consisted of two stories of sculptures, "reclining below and praying above". 1889

Note 1884. See Memoires de Hôtel de Dateleon. Vol. 2. p. 310, in Poitiers. p. 287.

It formerly stood in the Church at Ecouen and was of cruciform ground plan, 1890 composed of rectangular and circular Corinthian columns, that accorded a sarcophagus. 1892

Note 1889. See Berth, A. Les grandes Architectes . p. 155. Fragments of it are in the Ecole des Beaux Arts in Paris.

Note 1890. L. Courajoud gives after A. Lenoir a representation of this port in the Memoires de la Societe Nationale d des Antiquaries de France. Vol. 38. p. 6. In the Archives de [illegible], 1892. [illegible] made to a description of the Mausoleum in the Mercury de Fra[illegible]. [illegible]. [illegible].

Greatly to be lamented is the destruction(1792) of the Tomb

unexecuted designs of Bramante and Raphael for the apses and choir aisles of S. Peter's church at Rome. (Arts. 50, 51).

This important relation has been noticed yet by no one, and could only be conjectured, before the comparison of the original designs for S. Peter, published by us, established it in the clearest manner. If also, as we saw, many other French architects had made acquaintance with certain of these designs, then in this case this fact is yet another ground for the authorship of Primaticcio, who as pupil of Giulio Romano, the pupil of Raphael and the heir of so many of his papers, had the possibility of seeing much, that was not accessible to o others.

That must be sufficient; one sees from what side also the fixed elements for the solution of the problem are considered, then will one always be reduced to this, that Primaticcio alone must have been the architect and creator of the mausoleum of the Valois, both of the tomb as well as of the domed structure inseparable therefrom.

4. Other Types.

888. Tombs of Anne de Montmorency and of Claude de Lorraine.

The Mausoleum of Anne de Montmorency, which the Constable Madeleine de Savoy had ordered from Jean Bullant, consisted of two stories of sculptures, "reclining below and praying above".[1364]

Note 1364. See Memoires de Michel de Castelnau. Vol. 2. p. 510, in Boislisle. p. 257.

It formerly stood in the Church at Ecouen and was of semicircular ground plan,[1365] composed of radially set coupled Corinthian columns, that supported a hemisphere.[1366]

Note 1365. See Berty, A. Les grandes Architectes . p. 168. Fragments of it are in the Ecole des Beaux Arts.in Paris.

Note 1366. L. Courajod gives after A. Lenoir a representation of this part in the Memoires de la Societe Nationale d des Antiquaries de France. Vol. 38. p. 6. In the Archives de l'Art Francois, Documents, Vol. 6, p. 316, 327, reference is made to a description of the Mausoleum in the Mercury de France. July. 1740. p. 154-157.

Greatly to be lamented is the destrication(1792) of the Tomb

of Grande la [illegible] ana or Ambiorrie de Scarron at Joinvi-
ile. [illegible] Liv in a [illegible], [illegible] a
[illegible] [illegible], [illegible] and [illegible] [illegible] Louis [illegible]
[illegible] an [illegible], on which the [illegible] were possessed in 1
[illegible] and [illegible]. It passed for a masterwork, one
of the most [illegible] [illegible] of France, and was [illegible] in 5.
[illegible] by [illegible] [illegible] after a design of [illegible]
[illegible], who had [illegible] [illegible] [illegible] [illegible] for [illegible] [illegible], o
[illegible] Floret, as E. Koepelin, J. J. Marquis de Vassalot and
J. Damien now believe.

Note 1867. See arts. 606 and 676.

Note 1868. See Pomeyé, E. Le Monsole de Clovis le Bornol-
ne in Gazette des Beaux Arts. 2 nd period. Vol. 40 (1889). p.
814-836, with the illustration in Muller & Meyier. Dameneos.
Vol. 3.

Two of the [illegible] are preserved in the mayor's building
of Joinville. Somewhile one illustrated one of them. Another
image was found [illegible] from this tomb in the Museum of Cham-
[illegible], and these were published by Alfred de Terrebasse
in Gazette Arts. 2 ed. period. Vol. 21.(1869). p. 215-216. Two
other [illegible] are in the [illegible] of Paris.

[illegible]

In the Cathedral at Mans is found the tomb of a warrior and
[illegible] dying in 1144, Guillaume le Langey, [illegible] as a wall
[illegible]

his metallic [illegible], accompanied by lions and [illegible]. The
deceased is supported by the [illegible], with sword in one [illegible]
and a book in the left, which [illegible] himself and
on his knees, appealing to rest in the greatest [illegible] on
his [illegible], richly adorned by [illegible] scenes. It is [illegible]
[illegible] attributed to Jourain Prion, who was only [illegible] in
1580.

In the Cathedral at Soubaux are some tombs of the family
of Hurlins of about 1550. Similar [illegible] may be seen in the Church
at [illegible]-Dames near Abbeville a tomb in the style
of Henry II.

[illegible]

Here [illegible] the [illegible] of such [illegible] [illegible] to [illegible]
give the [illegible] of a king or a great man.

of Claude de Lorraine and of Antoinette de Bourbon at Joinville. The naxed bodies lay in a recess, that opened with a s segmental arch, beside and before which four Ionic caryatids bore an entablature, on which the figures were repeated in t thin clothing and kneeling. It passed for a masterwork, one of the most beautiful tombs of France, and was erected in S. Laurent by Domenico Fiorentino [1367] after a design of Primaticcio, who had associated with himself for it Jean Leroux, c called Picart, as R. Koechlin, J. J. Marquet de Vasselot and L. Damien now believe. [1368]

Note 1367. See Arts. 658 and 878.

Note 1368. See Bonaffe, E. Le Mausole de Claude de Lorraine in Gazette des Beaux Arts. 2 nd period. Vol. 30 (1884). p. 314-332, with the illustration in Nodier & Taylor. Champagne. Vol. 3.

Two of the caryatids are preserved in the mayor's building of Joinville. Bounaffe has illustrated one of them. Further there are four reliefs from this tomb in the Museum at Chaumont, and these were published by Alphonse Roserot in Gazette des Beaux Arts. 3 rd. period. Vol. 21.(1899). p. 205-214. Two other reliefs are in the Collection Peyre in Paris.

889. Other Examples.

In the Cathedral at Mans is found the tomb of a warrior and writer dying in 1544, Guillaume de Langey, formed as a wall niche between twobeautiful hermes, whose entablature bears h his heraldic shield, accompanied by lions and griffins. The deceased is supported by the helmet, with sword in the right hand and a book in the left, with books beneath himself and on his knees, appearing to rest in the greatest animation on his sarcophagus, richly adorned by battle scenes. It was erroneously attributed to Germain Pilon, who was only born in 1535.

In the Cathedral at Bordeaux are some tombs of the family of Noailles of about 1580. Finally may be seen in the Church at Berthancourt-les-Dames near Abbeville a tomb in the style of Henry II.

890. Monuments for Hearts.

Here belongs the mention of such monuments intended to receive the heart of a king or a great man.

From the tomb of Francis I in S. Denis [illegible] was transported by small frames and counterfoils, on a sedanal surrounded by medallions. All is engraved only in outline relief, mostly allegories of the arts, an [illegible], a singularly correct representation of the building of S. Peter's Church in Rome.

Under the cornice and above the tablet by Philibicolo, Germain Pilon executed for the mount of Henry II the group of the three graces of the Louvre, an whose name [illegible] the urn, formerly in the Church of the Celestins in Paris.

Other parts of the tomb were carried from Domenico Fiorentino and Jean Prata. Clemence Primaticcio [illegible] made monument for the heart of Francis II in Orleans. The column on which was preserved the heart of one Constance de Montmorency in the Celestins, was executed by Jean Bullant and the bronze Charles Bullant. 1565

Note 1566. Bottelieve. p. 255.

Under Doria Wotton could in 1609 the tomb which was to receive the remains of Henry IV and of Maria de Medici in the C[illegible] [illegible] 1570

Note 1570. See the same. p. 254.

Some examples from a later period may also be mentioned.

[illegible]

The beautiful Pulpit of Bienvelien, placed between in the [illegible] of the Church of the Sorbonne, was executed in [illegible] by Pierrion after an drawings of L. Ottan.

The Tomb of Marbeis by Coyevox was formerly placed in a [illegible] of the College des Quatre Nations (Fig. 159), but is now in the Louvre. Allegorical figures are seated around the sarcophagus on which the [illegible] kneels.

The tomb in the Church at Valloiry, the great Duke [illegible] to his Father Henry II of Sonnecon, was [illegible] in 1585; it at the same time forms the enclosure of the royal chapel.

Finally belongs to the very less [illegible] book of built in the style of Mansarder, in the Church des Petits Peres (rotte des Vincents) in Paris.

[illegible]

[illegible]

[illegible]

That for the heart of Francis I in S. Denis consists of an urn decorated by small figures and ornaments, on a pedestal ornamented by medallions. All is expressed only in secular motives, mostly allegories of the arts, and among others, a slightly correct representation of the building of S. Peter's Church in Rome.

Under the control and after the drawing by Primaticcio, Germain Pilon executed for the heart of Henry II the group of t the three graces of the Louvre, on whose heads rests the urn, formerly in the Church of the Celestins in Paris.

Other parts of the same were ordered from Domenico Fiorentino and Jean Picart. Likewise Primaticcio had made the mounment for the heart of Francis II in Orleans. The column on which was preserved the heart of the Konstable de Montmorency in the Celestins, was executed by Jean Bullant and his nephew Charles Bullant.[1369]

Note 1369. Boiselisle. p. 258.

Later Louis Metezau built in 1609 the tomb which was to receive the hearts of Henry IV and of Maria de Medici in the C College de la Fleche.[1370]

Note 1370. See the some. p. 284.

Some examples from a later period may also be mentioned.

891. Later Tombs.

The beautiful Tomb of Richelieu, placed detached in the right transept of the Church of the Sorbonne, was executed in 1694 by Girardon after the drawings of L. Brun.

The Tomb of Mazarin by Coysvox was formerly placed in a chapel of the College des Quatre Nations (Fig. 198), but is now in the Louvre. Allegorical figures are seated around the sarcophagus on which the cardinal kneels.

The tomb in the Church at Vallery, the Great Conde erected to his father Henry II of Bourbon, who died in 1686; it at t the same time forms the enclosure of the ducal chapel.

Finally belongs to the very late tombs that of Lulli in the style of Meissonier, in the Church des Petits Peres (Notre Dame des Victoires) in Paris.

c. Ideal or Tombs of Christ.

1. Monuments at Solesmes.

892. Their particular Importance.

Here is the most suitable place to speak of two works of a [illegible] nature, [illegible] the [illegible] and that of the Vaucluse which opposite each other within view of windows of the Abbaye de Notre Dame at Senlis. They are mentioned as the sculptors of Ourscq and the Chapel of the Villa.

They must choose a unique existence anyway, but one has more "written edges", in that it is found in a little manger-[illegible] over Paris or water, between Le Mans and Angers. Of [illegible] the master of this work is just as modern in [illegible], which may be derived from the [illegible]. The tomes or sculptures of Solesmes have therefore already been the subjects of many studies and of commentaries, and [illegible] a monument of the day. Father M. de la Fremoyre, w[illegible] is also a [illegible] of scientific research and loving [illegible] of all opinions. (Note 1871). Thanks to [illegible] drawings and a thorough examination in the year 1900, we are in condition to refer to these remarkable works, and to more minutely indicate several points, that has not been done.

1. The Sculpture of the Burial.

903. Description of the Burial Participation in the Con-[illegible].

In the end of the right transept are contained the Burial and the Ad. of Calvary in a single marble composition, that [illegible] the [illegible] of the wall and the decoration of an [illegible] tomb 17.72 ft. wide and 24.53 ft. high. As the 6 [illegible] presence, it is less a [illegible] [illegible], [illegible] the [illegible] of the [illegible] which are [illegible] to console [illegible] in [illegible] to [illegible]. (Fig. 212 [illegible]).

Note 1871. From Travaux, rev. Potter d. de la. Sculpures. Les sculptures de l'église abbatiale. 1422-1522. Work published with the patronage of the Société Historique et Archéologique [illegible]. [illegible] pl. 1".

In the lower half one looks into the arch somewhat as if through a round arched doorway. Two steps-d over angels from the side of the very open [illegible], where angels are

Here is the most suitable place to speak of two works of i ideal architecture, which in reference to the Burial of Christ and that of the Madonna stand opposite each other within rich groups of statues at both ends of the transverse aisle of the Abbey Church of Solesmes near Sable. They are designated as the Sepulchre of Christ and the Chapel of the Virgin.

They must compose a unique existing entirety, that has the more striking effect, in that it is found in a little uninteresting Abbey Church of Maine, between Le Mans and Angers. Of the origin and the master of this work as good as nothing is known, except what may be derived from its style. The tombs or sculptures of Selesmes have therefore already been the subjects of many studies and of contrary interpretations, and f finally a monograph of the Rev. Father M. de la Tremblaye, w which is also a model of conscientious research and loving u unbiased decision of all opinions. (Note 1371). Thanks to t the excellent engravings and a thorough examination in the year 1900, we are in condition to refer to these remarkable works, and to more minutely indicate several points, than has yet been done.

1. The Sepulchre of the Christ.

893. Description of the French Participation in the Composition.

In the end of the right transept are combined the Burial a and the Mt. of Calvary in a single unified composition, that represents the treatment of the wall and the decoration of an internal facade 17.72 ft. wide and 29.53 ft. high. As Dom G Gueranger remarks, it is less a richly decorated tomb,facade, which one has before himself, than the combination of the divine mysteries, that are appointed to console mankind in reference to death. (Fig. 213 [1371]).

Note 1371. From Tremblaye, Rev. Father M. de la . Solesmes. Les sculptures de l'Eglise abbatiale. 1496-1553. Work published with the patronage of the Societe Historicale et Archaelogicale du Maine. Solesmes. Imprimerie. Saint-Pierre. 1892. fol. Pl. 1".

In the lower half one looks into the tomb chamber as if through a broad arched portal. Four stepped oval arches form the ribs of the very broad archivolt, whose three coves are

ornamented by continuous foliage and a suspended arched frieze, the extrados having crockets. Before the jambs of this archivolt stand two soldiers as guards. Within the tomb is performed even the act of laying the body in the grave, in w which seven figures participate, partly life size, standing behind and at both ends of the sarcophagus. The very noble and simply treated figure of the Saviour, extended in a linen cloth, is just being lowered into the sarcophagus.

An eighth figure, that of the very beautiful Magdalen, is alone represented on this side of the sarcophagus, and sits at its foot with folded hands, looking at the head of Christ.

This broad arch is flanked at the sides by the two bold projecting piers like pilasters. Their front surfaces have splendid relief panels of Italian composition and work, which belong to the very best of this kind. A high termination like an entablature crowns the lower division. Its entire mouldings and subdivision are still entirely Gothic. The entire frieze is decorated by a railing pattern of grouped fish bladders; on the architrave and on the lower half of the cornice are arranged free perforated Gothic scroll-like ornaments. By the strong accenting of this lower and also of the upper termination was required the equilibrium of the vertical and horizontal movement of the parts, so that the projections of the cornices should be perceptible, at least side.

On the lower half are already prepared the places for the three crosses, that stand before the upper half, beyond two projecting angle piers, and by a form like a console at the middle, resting on the arch.

Three angels stand as terminals of this projection, complete the lower composition and form the beginning of the upper one. The middle angel stands behind the vacant cross, which he embraces. The two others with the implements of the Passion stand before the crosses on which the two robbers are still suspended.

The wall decoration behind the crosses is treated as a high attic for the lower architecture, like the rear wall of the reredos of an altar. They might be also conceived as a decoration of a sculptured wall of rock, in which are formed two upper ideal tombs, beneath whose broad oval arches appear ki-

king David and Isaiah as if resurrected. With broad lettered labels in their hands, they look down and exhibit the words, by which the Spirit of God permitted them to predict this episode of the work of salvation.

From the external mouldings of these arches are developed open gables of ogee form. Further on their cross-flowers at the height of the two robbers, two angels hold the other instruments of the Passion. In this manner is the entire composition crowned and terminated by these four statues, and by the combination of heavenly and earthly things is again indicated a symbol of the great reconciliation between heaven and earth.

While the artistic equilibrium in the distribution of the composition brings these upper figures, appearing detached f from the Burial, into connection with the two lower soldiers watching before the grave and outside it, are also the prophecies of the Old Testament relating to this world phenomenon are brought as triumphant proofs into relations with the representatives of earthly power. Thus arises a mighty contrast, that has an inspiring and strengthening effect on the observer.

894. The Italian Participation.

On the two Roman soldiers is at once recognized the composition and execution of Italians. They have distantly something of those on the lower portion of the portal of Palace Medici at Milan, now standing in the Museum Archaeoligico there. Their costume and its ornamentation recalls likewise certain figures of soldiers on the silver altar reredos of the Baptistery at Florence in the Museum dell'Opera del Duomo. These ornaments give some starting points for an approximate determination of the native country of the artist.

The stiff palmatium at the middle of the breastplate refers to certain Florentine works by the followers of Desiderio and Giuliano da Majano. The arrangement of certain leaves likewise occurs in some rare examples of Florentine decoration, l like the capital-consoles in the refectory of the Badia at F Fiesole. Thus we again have to do with an Italian, indeed f from Florence or its immediate vicinity. In all France would no Frenchman be capable of adapting himself to there peculiarities of treatment.

It's time been seemingly used to be overlooked, such
ultimate details were composed and answered by a leaden. On
the door of the left entrance is not less. In the left of
the right entrance, in "Madonna VIII" polaris". In theory to
other examples of the more kind of ordinary ones have con-
nected to me, and they are here even in Italy. Their existing
beauty is based first on the wonderfully soft elevation of a
the connections on the axis of the pilaster, which is at the
same time clear, bold and very elegant, conveying the entire
middle of the axis of the character. Then and in some, other
minor and little spaces are needed, and so where a pleasing
change is the music of the frames. Another in the particular-
ly beautiful, is that one finding devotions in the arms of a
angels from the form of the consistors, the movement of his
lines accompanies and fruit are around of the character angels.
From certain portions of this Palace is it indeed possible,
that these pilaster panels were by the master that executed
the sculpture. Yet it is not entirely certain. The treatment
of the pilasters round the right over lower indicates with
certainty a master, who's beautiful drawing fell in the time
[illegible]
(according by Guliano da Sangallo about 1480). In his crucifix-
ion panel, on the -stands and consequence is fine decorative
and folline. On the contrary is to hold on the capitals of t
the ground and above an indication for a former treatment
of plant motives, which exhibits character naturalism, then is
[illegible] on the contrastery arrangement of that time in Florence.
Under is an [illegible] order of corners round on the jamb of
Michelozzo's open doorway on the Sacristany, of the corners of
the window jambs of Palazzo Pazzi (Brunelleschi), and of the gre-
at cornices of d. Pozzo in Florence, while that of the upper
made results the [illegible] and other construct of ta-
ir point ornament, on the pilaster panels and cornices, that
Sperandio modeller in 1479 in Lucca could for the doorway of
the chapel of Sacro Chiodi or la Santa in Spirito.

Lucca as a whole, these pilasters with capitals appear a
are much more consorted with [illegible] in upper lessy, such as
may be found between Sano and Vicino, then with Rossellino.
In S. Maria di Vivarelli of Bernardo is so the lower than a

With the same certainty must it be emphasized, that the two pilaster panels were composed and chiseled by an Italian. On the foot of the left candelabra is cut 1496. On the foot of the right candelabr. is "Charles VIII reigns". In france no other examples of just this kind of pilaster panels have occurred to me, and they are rare even in Italy. Their striking beauty is based first on the wonderfully bold elevation of t the candelabra on the axis of the pilaster, which is at the same time clear, bold and very elegant, occupying the entire height of the axis of the pilaster. Then end in caps, below which two little angels are seated, and on which a phoenix stands in the midst of the flames. Further in the particularly beautiful way that the foliage develops in the shape of s scrolls from the form of the candelabra, the movement of its lines accompanies and fills the ground of the pilaster panels. From certain portions of this foliage is it indeed possible, that these pilaster panels were by the master that executed the soldiers. Yet it is not entorely certain. The treatment of the palmatiums about the right candelabra indicates with certainty a master, whose training likewise fell in the time of the decoration of the refectory of the Badia.at Fiesole, (probably by Giuliano da Majana about 1460). On the candelabra itself, on its garlands and ornaments is fine decoration and foliage. On the contrary it is bold on the scrolls of t the ground and shows an inclination for a rounder treatment of plant motives, which exhibits greater naturalism, than is usual on the contemporary ornament of that time in Florence.

Rather would one here think of certain forms on the jamb of Gniberti's east doorway on the Baptistery, of the foliage of the window jambs of Palace Pazzi (Quareteri), and of the great cloisters of S. Croce in Florence, while that of the other side recalls the somewhat rounder and bolder treatment of this plant ornament on the pilaster panels and capitals, that Sperandio modelled in 1479 in terra cotta for the doorway of the Church of Corpus Domini or La Santa in Bologna.

Taken as a whole, these pilasters with candelabra panels a are much more connected with examples in upper Italy, such as may be found between Genoa and Venice, than with Florence. On S. Maria di Miracoli at Brescia is at the left from the m

middle part of the building a somewhat similar candelabra, e even if with finer foliage, which likewise ends at the top w with the phoenix in the fire. Hence besides the master from the vicinity of Florence, a second from north Italy must have been employed here. They appear to me as much more skilful than the two carvers, who worked on the tomb of Francis I in Nantes.

895. The French Sculptures.

Of the other seven standing figures, the two at the head, the two at the feet of Christ, and then the two on the left of the Madonna, are most closely related to Michel Colombe, while the three at the rear in the middle have an expressed native French and Gothic character. Of the Flemish influence, that some have sought here, not a trace is is visible. As w was the case with Colombe, in the first four figures the Gothic and realistic elements are much softened by the Italian influence, without the figures assuming an Italian appearance. Whether the beautiful, noble, quiet and true to nature figure of Christ, that shows no vestige of offensive realism, was an Italian or a French work, I am unable to decide merel: from the photogravures in profile. Observed from the front, the head at once shows me the work of a Frenchman. Perhaps the figure of the Magdalen and the figure of David are from the same master. The effect of these figures in a mild shadow is magnificent, one that however allows them to be properly recognized.

896. Character of the Architecture.

But the most instructive part in this entire composition is, that we here have the work of a Frenchman, that has already Renaissance ideas, has heard it spoken of and might compose in that style, but since he does not know the forms of expression of Italian antique architecture, he is compelled to execute his entabalture with architrave, frieze and cornice in Gothic forms, as well as the upper frieze with its cornice.

One sees here a very instructive difference from all those numerous works, that are entirely Gothic in elevation and general composition, have nothing Italian at all, but whose entire detailing exhibits the sequence of the most charming Italian forms of shrines. The latter transformation could only

so made by an Italian, and some that we must seek for a pre-
ec country of Italians were in France, where several scenari
ance in opening possible the traces of the Italian works, with
the exception of certain Milanese measures. The Lauber cresc-
ence is one of the most conservative proofs of the score of In-
lanes's theory, according to which Italians were only called
to invent no machine there made in the consequence of their n
ability.

2. Chapel of the Virgin.

327. Description of the Composition.

The Chapel of the Virgin of "Beautiful Shape" represents
tive scenes from the life of the only Virgin and is designed
as in a "sanctuary room". It comprises the left transept, and
was originally separated from the crossing by an arch; form-
ing a screen. The date of 1484 on one of the columns of this
screen also fixes the time of the erection of the entire c
hapel. The names of "Beautiful Shape", "Notre Dame des Mer-
veilles", and "Notre Dame la Belle", which are given to it, a
are justified. With its two lower stories and two upper lo-
gias and richly sculptured monuments, adorned by fifty t
wo life size statues arranged in groups, and eight angels
sculpted in the niches, this chapel represents in its composition
ne combining entirely extraordinary and unique in its kind.
(Fig. 218 c 1872)

*Note 1872. From Treuvlopp, Le R. P. Dom M. de Lo.Bolsenna.
Les Sculptures de l'Italie ebbrtitle, 1892-1898. Work publis-
ed under the patronage of the Ecoles Historique et Archeol-
ogique de Rome. Science. Imprimerie Saint-Pierre. 1892. p. 18*

Before the north and the east walls, according to a general
design, rectilinear combinations and groups of sculptures are
[illegible]
[illegible] of very rich [illegible] walls. The latter [illegible] form a kind
of pleated screen and is [illegible] by an [illegible] with very
rich [illegible], which is supported by pilasters. On the east w
all towards one in each corner, and between these doors the
[illegible] in charge, with three oval arches borne by colum-
ns, in which is represented the last Communion of the Virgin.
This chapel commences above the altar, while on the north wa-
ll the column of a similar chapel, with the Sorrow of the

be made by an Italian, and shows that we must seek for a great quantity of Italian work in France, whose general appearance in nothing recalls the masses of the Italian works, with the exception of certain Milanese members. The latter phenomenon is one of the most conclusive proofs of the error of Palustre's theory, according to which Italians were only called to France to execute there works in the character of their n native land.

2. Chapel of the Virgin.

897. Description of the Composition.

The Chapel of the Virgin or "Beautiful Chapel" represents five scenes from the life of the holy Virgin and is designated as a "sculptured poem". It occupies the left transept, and was originally separated from the crossing by an arcade forming a screen. The date of 1553 on one of the columns of this screen also fixes the time of the completion of the entire c chapel. The names of "Beautiful Chapel", "Notre Dame des Merveilles", and"Notre Dame la Belle", which are given to it, a are justified. With its two lower grottos and two upper loggias and richly sculptured architecture, animated by fifty t two life size statues arranged in groups, and eight others standing in the niches, this chapel presents in its appearance something entirely extraordinary and unique in its kind. (Fig. 213 b [1372])

Note 1372. From Tremblaye, Le R. P. Dom M. de la.Solesmes. Les Sculptures de l'Eglise abbatiale, 1496-1553. Work published under the patronage of the Societe Historique et Archaeologique de Maine. Solesmes. Imprimerie Saint-Pierre. 1892. pl 13

Before the north and the east walls, according to a general design, magnificent architecture and groups of sculptures are built up to the vaults, whose members are best compared with those of very rich altar walls. The lower half forms a kind of ground story and is terminated by an entablature.with very rich frieze, which is supported by pilasters. On the east w wall stands one in each corner, and between these opens the deep imitation chapel, with three oval arches borne by columns, in which is represented the last Communion of the Virgin. This chapel commences above the altar, while on the north wall the columns of a similar chapel, with the Burial of the

Vinci, seen on the floor. [illegible] in bright sil-
ver bowls drawn by means of the embroidery for an orna-
ge on floor frames, with dark tracery of copper and bronze to-
gether.

Since the north wall is white, there are so soon also two
oilsketches instead of one, each of which accompanies a sketch
under a rich canopy as if in a narrow Gothic recess. In the s
cond canopy corresponds to such chapel a rich portico with
columns, above them is a triangular arch with higher middle
part as indicated in the screen represented there. There is a
wide space of figures of the procession of Maria on the east
wall and her Assumption on the north wall. Above the lower s
side corners are arranged on the larger niches with tracery of
porphyries, so that on this wall is produced above a tripty ar-
ranged arrangement in the five bays, above which cornices rise
[illegible] .
columns are covered by spiral scroll work.

"

ebb. The Sanctuary.

The architecture was by a Florentine, that had almost become
an Italian. The lower part, that may be said to be somewhat
[illegible], exhibits in the rich pilaster panels and the scroll
[illegible] such arms [illegible] of Sforzas, Borgias and Vens-
ze, then are traces of an Italian chisel in some places, with-
out being able to decide to which certainty; in the arches pa-
[illegible] of the side [illegible], of certain [illegible] in the canal of Pesaro
made in Venice, while the form of the triangular arch, that re-
[illegible] to Palladian motive, of the [illegible] of Ame-
[illegible] in Venice and of [illegible] Sforza in S. Maria del
[illegible] in Pesaro, [illegible] of [illegible], was [illegible] to distinctly
indicate [illegible]. The [illegible] [illegible] with the [illegible]
[illegible]. On the [illegible] in the [illegible] are found the [illegible]

In [illegible] there [illegible] before a [illegible] exists; examples of
[illegible] in [illegible], [illegible] a [illegible] [illegible]
[illegible] of the [illegible] of [illegible] de Varese, [illegible] living [illegible]
[illegible] in old [illegible], in [illegible] of all [illegible] and [illegible]
[illegible] [illegible] of [illegible]. The [illegible] [illegible] to
[illegible] between [illegible] [illegible] and [illegible]
[illegible] [illegible] [illegible], [illegible] for the [illegible]

Virgin, rests on the floor. This difference in heights affords space between the arches and the entablature for an arcade of four niches, with half figures of popes and bishops therein.

Since the north wall is wider, there are at each side two pilasters instead of one, each of which accompanies a statue under a rich canopy as if in a narrow flat recess. In the s second story corresponds to each chapel a rich portico with columns, whose form of a triumphal arch with higher middle arch is adapted to the scenes represented there. There is a rich group of figures of the Coronation of Maria on the east wall and her Ascension on the north wall. Above the lower s side panels are arranged on the latter niches with figures of prophets, so that on this wall is produced above a triply stepped elevation in the five bays, above whose cornices rich finials with several stories of shrines form the ending. The columns are covered by spiral scroll work.

898. Its Character.

The architecture was by a Frenchman, that had almost become an Italian. The lower half, that may be held to be somewhat earlier, exhibits in the rich pilaster panels and the scroll frieze such sharp reminiscences of Bergamo, Brescia and Venice, that one thinks of an Italian chisel in some places, without being able to decide so with certainty; in the arcade piers of the east wall, of certain piers in the court of Palace Doge in Venice, while the form of the triumphal arch, that resembles the so-called Palladian motive, of the tombs of Andrea Vendramin in Venice and of Ascanio Sforza in S. Maria del Popolo in Rome, even if also free, yet appearstto distinctly indicate them. One can already count this with the high Renaissance. On the contrary in the finials are found the charming French-Milanese forms.

We stand here perhaps before a unique ekisting example of the Renaissance in France, before a development parallel with that of the style of Marguerite de Valois, whose living freshness it did not attain, in spite of all refinement and occasional excellence of ornament.[1373] The incessant desire to r reproduce certain Italian prototypes and their peculiarities has restricted the freedom, indispensable for the animation

of the frame.

[illegible] Unfortunately, possibly in the usual [illegible] work on the shafts of the columns of the two lower [illegible] east in France. The fluted shafts and the capitals of the upper columns of the east wall recall somewhat the character of [illegible] of Moissac on the [illegible] in Spain.

On the eastern wall the basement comprises only the lower half, since the upper half is occupied by the window. It consists of [illegible] and Corinthian centers of columns in three ways. The upper is [illegible] by arches, before which is represented Christ among the learned scribes. In one of these, man tempts to recognize the face of Luther. The style of this group is [illegible]

[illegible]

[illegible] The other groups, [illegible] the work of a Frenchman, are [illegible] more than half Italian in their form.

Note 1274. It is believed, that the "Beautiful Chapel" was produced at the cost of Clemens de Porrata, the lord of Castelmeor by, or that at least he aided its execution by contribution [illegible].

In opinion of Vasari, then the sculptures of the Portal of Maria was a work of Jean Goujon is, and then [illegible] was by Jean de Beaune. I am unable to [illegible].

There are yet other examples of such [illegible], yet [illegible] without the accompaniment of [illegible]. A Portal may be seen in St. Michel, another in the Jardin S. Christie in Grand Andely etc. One of the most interesting [illegible] of its [illegible] is that in S. Jacques de Compiegne, [illegible] executed by the one designated by us as master [illegible]. (Arts. 712, 713).

of the forms.

Note 1373. particularly beautiful is the scroll and arabesque work on the shafts of the columns of the two lower grottos. Some composite capitals on the north wall belong to the very best in France. The fluted shafts and the capitals of the upper columns of the east wall recall somewhat the character of those of Boccador on the Hotel-de-Ville in Paris.

On the western wall its treatment comprises only the lower half, since the opper half is occupied by the window. It consists of Ionic and Corinthian orders of columns in three bays. The upper is recessed by niches, before which is represented Christ among the learned scribes. In one of these, men desire to recognize the face of Luther. The style of this group is related to the Flemish-German style tendency, although it might perhaps be by a Frenchman from the vicinity of Troyes.[1374] The other groups, likewise the work of a Frenchman, are already more than half Italian in their forms.

Note 1374. It is believed, that the "Beautiful Chapel" was produced at the cost of Claude de Lorraine, the lord of Sable near by, or that at least he aided its execution by considerable means.

The opinion of Palustre, that the sculptures of the Burial of Maria was a work of Jean Desmarais, and that the architecture was by Jean de Lepine, I am unable to determine.

There are yet other examples of such ideal tombs, yet chiefly without the accompaniment of notable architecture. A Burial may be seen in S. Mihiel, another in the Church S. Clotilde in Grand Andely etc. One of the most interesting on account of its architecture is that in S. Maclou at Pontoise, e executed by the one designated by us as master D. (Arts. 718, 719).

Chapter 22. Glance at Internal Decoration of Churches.

The unfavorable fate, which permitted the erection of so f feu churches of the Renaissance in complete form, affected t the internal decoration even more injuriously. If even in Italy, the native land of Renaissance art, one must travel through the entire country in order to collect the elements required, to be able to imagine the decoration of a single c church or of a great Palace of the high Renaissance, then are circumstances in France even more unfavorable, especially for the decoration of church architecture. Therefore we must forego treating this in a connected and systematic manner, and are able to give only brief indications.

899. The Italian Influence.

Of the general character of the decoration must it be said indeed, that it adhered to the different phases of Italian decoration. Yet those did not all find equal opportunities for employment under like conditions.

In the following example, we see three domains of decoration entirely inspired by Italy:--

In the chapel of Chateau La Bastie d'Urfe near S. Etienne, the rich wainscotings and stalls with their intarsias, all in the Italian style, the work of the Veronese Francesco Orlandini and of Fra Damiano from Bergamo.[1375]

Note 1375. On these works in the Collection of M. Peyre in paris, I saw the following inscriptions:-- "Francesco Orlandini, Veronese's work, 1547", and "Brother Damiano of Bergamo, member of the preaching order, made it, 1548".

The wall paintings of the chapel with an expressed Italian character are the work of a Frenchman become an Italian.

The stained glass recalls that of the Certosa near Florence, which is attributed to Giovanni de Udine.[1376]

Note 1376. Illustrated in Soultrait, Count G. de & F. Thiollier. Le Chateau de la Bastie d'Urfe. S. Etienne. 1836. Pls. 34, 55.

Floor tiles in the style of della Robbia, taken from the b baptismal chapel of the Cathedral, may be seen in the Museum at Langres. The pretty chapel in Chateau Mesnieres near Neufchatel in Normandy must have had beautiful glaged slabs and

Note 1277. For the study of this domain the three follow-

de Vitrl. L'art de la peinture sur verre, Lausanne. 1841.

1885, and Les Vitraux de Montmorency et d'Ecouen, conférence faite à Montmorency. Paris. 1886. The numbers in brackets be-
ve given refer to the latter work.

400. Survey.

If the two best periods of the French glass painting (Beginning of the 12 to the middle of the 13 in century and the first half of the 16 in century), Jean Mauge had the occasion to be the most brilliant of the art of glass painting. In the second it begins by the study of making an art of instar-

The glass windows of the Chateau of Montmorency, of S. Gorgonad at Scoun, of S. Etienne at Des vals, and of S. Martelaine at Troyes, as Mauge writes, are the most essential works, that one can mention, in order to identify the admirable "Renaissance of Glass" in the 16 in century.

He designedly the glass windows of the Chateaux at Ecouen and Montmorency in the 1 max and the beginning of the decade of the great French art of glass painting.

Already under Henry II, he writes, the art of the glass pa-

ar, our ancestors of Italian and German cooper engravings, which were then in all hands, come in their places. Then a remaining commended the furtive "on glass" have waves, and the French art of the glass window, "or the glass", was produced for a time.

While remaining overthrown the glazing of cones beside each cover, it omitted one of the elements of glass painting, nam-ely the leading, which is necessary in consequence incorrection for the addition of the drawing. (p. 29).

Glass and its laws are yet today so little known and so dar-ly employed, that the use of metal is regarded as an advance. (p. 29).

Mauge encourages, that England is France (died 1880), to upon

stained glass.

a. Glass Painting. 1377

Note 1377. For the study of this domain the three following works are particularly appropriate.

Le Vieil. L'Art de la Peinture sur Verre. Neuchatel. 1781.

Magne, L. L'Oeuvre des peintres-verriers francais. Paris. 1885. and Les Vitraux de Montmorency et d'Ecouen, conference faite a Montmorency. Paris. 1888. The numbers in brackets here given refer to the latter work.

900. Survey.

Of the two best periods of the French glass painting (Beginning of the 12 th to the middle of the 13 th century and the first half of the 16 th century), Lucien Magne held the second to be the most brilliant of the art of glass painting. In the second it became by the study of nature an art of imitation.

The glass windows of the Church of Montmorency, of S. Godard at Rouen, of S. Etienne at Beauvais, and of S. Madeleine at Troyes, as Magne writes, are the most beautiful works, that one can mention, in order to dignify the splendid "Renaissance of Glass" in the 16 th century.

He designates the glass windows of the Churches at Ecouen and Montmorency as the climax and the beginning of the decadence of the great French art of glass painting.

Already under Henry II, he writes, the art of the glass painter commences to lower. The original compositions disappear, the imitations of Italian and German copper engravings, which were then in all hands, occur in their places. With e enameling commenced the painting "on glass" says Magne, and the French art of the glass window, "of the glass", was dropped for a time.

While enameling permitted the placing of tones beside each other, it omitted one of the elements of glass painting, namely the leading, which is necessary in transparent decoration for the difinition of the drawing. (p. 29).

Glass and its laws are yet today so little known and so badly employed, that the use of enamel is regarded as an advance. (p. 29).

Magne emphasizes,that Engrand le Prince (died 1530), to whom

of the Queen at Sceaux from 1711 and 1585 proclaim no trace of it.

Contemporary events were not original compositions of the artists. French glass painting, though in a reflection of the works of Eaux-Bonnes. The Tuscan of Tours, but is an outstanding from the Chateau Chenet there, overcomes considerable shortlies of the very rapid transformation in this decorative art of painter excellence as an art of indication.(p. 69-46).

In the Queen at Jarnac and in the window with the pedigree of S. Roy, the scenes come from the engravings of Rene Boyvin, with [illegible]. The scene of Vienne is from an engraving of the master with the edge, and the tournament of Ouvrat from his source is located after the engraving of Alphonse Ouvrat. (p. 69).

"

In the Chapel-Chenet at Lyon, we see [illegible] windows from the middle of the 15 century which are [illegible] of the 17 by. Well are transmitted to the Lyon [illegible] museum, without being by distinction between [illegible] with certainty, judged by Jean Cousin, Claude Barrise, [illegible]

Note 1572. See Bulletin, T. 16. Itinerairs de Paris. p. 1[illegible]. 1873.

Some fragments are found in a [illegible] in Chenal of S. Medard. of the same famous windows of S. Mary, is cause to which [illegible] light, the matter day was removed for the entire height in the 15 century, and other figures were added, so that [illegible]

[illegible] 15 in century, which must have been by Hesse Jacques de Fay, Cousin and Jean Rogers. 1873

Note 1575. The same. p. 175.

[illegible]

Chenal of Chenon Bourgogny have leaves containing a [illegible] window by Jean Cousin. Particularly famous are the glass windows of the Chenon chapel at Vincennes, which are also [illegible]

Palustre ascribes this probable advance, never employed enamel; timid attempts therewith began about 1540. The windows of the Church at Ecouen from 1544 and 1545 exhibit no trace of it.

Montmorency shines with the original compositions of the greatest French glass painter; Ecouen is a reflection of the works of Raphael. The Church of Ecouen, not to be confounded with the chateau chapel there, presents characteristic examples of the very rapid transformation in this decorative art of peculiar excellence as an art of imitation.(p. 42-43).

In the Church at Conches and in the window with the beheading of S. Foy, the shrines come from the engravings of Hans Sebald Beham, that Passavant gives under Nos. 181 and 187. The abbot kneeling before the Virgin is from an engraving of the master with the star, and the departure of Christ from his mother is treated after the engraving of Albrecht Dürer. (p. 37).

901. Further Examples.

In S. Etienne-du-Mont in Paris may be seen a series of glass windows from the middle of the 16 th century until the beginning of the 17 th, that are attributed to the most important masters, without being able to distinguish between these with certainty, indeed to Jean Cousin, Claude Henriot, Enguerrand, Leprince, Pinaigrier, Michu, Francois Periez, Nicolas Posengives, Nicolas Levasseur and Jean Mounier.[1378]

Note 1378. See Guilhermy, F. de. Itineraire de Paris. p. 198. 1855.

Some fragments are found in a southern chapel of S. Medaro. of the once famous windows of S. Merry, in order to admit more light, the middle bay was removed for its entire height in the 18 th century, and other injuries were added, so that no connection longer remains between the numerous remains from the 16 th century, which must have been by Heron Jacques de Pany, Chamu and Jean Nogare.[1379]

Note 1379. The same. p. 176.

According to a secular contribution of Abbe Chartier the c chapel of Chateau Fleurigny near Troyes contained a glass window by Jean Cousin. Particularly famous are the glass windows of the Chateau chapel at Vincennes, that are also ascribed

to Cousin. The glass windows of Robert Pinaigrier in the Sainte Chapelle of Champigny, which forms the sole remnant of the splendid Chateau of Montpensier destroyed by Richelieu, passes for the most beautiful of the Renaissance. [1380]

Note 1380. Audiot, E. Bernard Palissyo p. 201. Paris.1868.

902. Composition.

In the choir windows of the Church at Montmorency of 1524 the figures stand in three series of arcades over each other, that are represented without the use of perspective views. (p. 31, 36).

In the great windows of the Church at Ecouen are bands with masks and cartouches, that separate the three panels from each other. coats of arms decorate the base, on which the donors kneel, and the tympanum panels are filled by the eagle w wings of Montmorency and the silver wheel of Coligny. (p.48).

In the windows of the old series (1524) at Montmorency, each panel between the window mullions has its own perspective point of view. In the Judgment of Solomon in the Church of S. Gervais in Paris by the same master, according to Magne, he frees himself and permits a single composition to continue behind the mullions. It bears the date of 1531. The inventory of the city of Paris attributes the latter to Robert Pinaigrier, but Le Vieil on the contrary to Jean Cousin. In the Annunciation in the Church at Ecouen may be seen the complete representation of the interior of a room of the 16 th century (1544).

In the Cathedral at Sens in the chapel on the right of the chapel of S. Maria is a window of about 1540. Further, in t the left transept, on the western wall is a window with great figures about like Rubens' style, and a second of indeed between 1550-1580, with another of about 1550 beneath the rose window.

The window with the legend of S. Eutropius must be by Jean Cousin.

903. Coloring.

Magne is fully justified in emphasizing the misuse of yellow occurring after the 16 th century, of which warning had already been given by the monk Theophilus. It became prominent with the discovery of silver yellow toward the end of that

[illegible] Italy, with man small reference yellow accounting on gray [illegible].

[illegible] of deep [illegible] emotions and [illegible] play [illegible] over in the 15 [illegible] century. As descriptive [illegible] the [illegible] opening and from the ground of the [illegible] figures. (p. 20).

I am [illegible] to say, whether the position [illegible] this [illegible] or [illegible] from France and [illegible] in Germany or from Spanish. In any case this colouring is [illegible] [illegible] in the [illegible], [illegible] Guillaume de Machaut [illegible] in [illegible] Spanish, as well as in his [illegible] works in the [illegible] at Joseph. I [illegible] find this [illegible] completed in France. The windows of 1564 in the [illegible] Church of Ecouen [illegible] have many [illegible] [illegible] like those of Guillaume [illegible] in Italy. The [illegible] [illegible] are white, the sky is light, as the most distant parts of the landscape, those foregrounds are light [illegible]. The [illegible] are light [illegible]. The sky [illegible] is in a single color, red, blue, green [illegible] in that [illegible] vision, which has the tone of [illegible].

In the [illegible] of S. Alois [illegible] Saint-Marc the windows, that [illegible] [illegible] before Abbile, exhibit a very [illegible] [illegible] from [illegible] (1530) in the style of S. [illegible]. There is [illegible] another [illegible] [illegible]. In the [illegible] at Lyons are [illegible] figures of [illegible] [illegible] of about 1530 in the [illegible] [illegible], and another [illegible] of 1560 with the [illegible] and S. [illegible] on a white [illegible]. [illegible] more [illegible] of S. [illegible] in Paris from 1551 by [illegible] [illegible] [illegible] figures of the [illegible] and of the [illegible] of the [illegible] in color in the [illegible] of [illegible] of [illegible] [illegible] in gray.

[illegible] series in the [illegible] of [illegible] in S. [illegible] as [illegible] in the [illegible] in Holland are unknown to [illegible].

[illegible]

[illegible]

Europe has long [illegible] to the [illegible] [illegible], [illegible] have [illegible] in [illegible], [illegible] have [illegible] opportunity for a greater development of [illegible] [illegible]. Since decorations of the [illegible] are [illegible] of the [illegible]

century, when men could undertake yellow retouching on gray grounds without leading.

Yellow or gray architectural enclosures and ornaments play a great part in the 15 th century. As decoration they fill the entire opening and form the ground of the colored figures. (p. 23).

I am unable to say, whether the reaction against this misuse of yellow promeeded from France and Guillaume de Marcillat, or from Bramante. In any case this coloring is entirely dropped in the windows, that Guillaume de Marcillat executed in Rome for Bramante, as well as in his later works in the Cathedral at Arezzo. We again find this reaction completed in France. The windows of 1544 in the village Church of Ecouen h have many white portions like those of Guillaume de Marcillat in Italy. The architectural parts are white, the sky is light blue, as well as the most distant parts of the landscape, whose foregrounds are light greenish. The faces are lightly colored. The clothes are in a single color, red, blue, green or in that reddish violet, which has the tone of copper oxide.

In the side aisle of S. Alpin at Chalons-sur-Marne the windows, that represent the saints before Attila, exhibit a very beautiful gray with architecture (1535) in the style of B. Peruzzi. There is also another window partially restored. In the Cathedral at Troyes are beautiful figures of popes and bishops of about 1550 in the right transept, and another window of 1625 with the Apostles and S. Paul on a white ground. The choir windows of S. Eustache in Paris from 1631 by Souignac have colored figures of the Apostles and of the fathers of the church in color in the midst of perspectives of Corinthian halls in gray.

Grand series in the character of those in S. Guedule at Brussels and in the Chateau at Gouda in Holland are unknown to me in France.

b. Other Branches of Decoration.

904. Mural painting.

Through the long adherence to the Gothic structural system, there were few surfaces in the churches, that would have afforded opportunity for a greater development of mural painting.

Since decoration of the vaults and walls of the Cathedral

of this, his pendant by T Sirena, and is an accessory in the ensemble of the Prince with reservations, i.e. one of pose for a Tarsan work. The cross vaults alternately exhibit the ribs on a dire ground, one vault always with more sophisticated work accompanied by [illegible], the other with compositions from the life of Orcino. On the transverse arches is a varied acanthus work. On the diagonal rib the gold ornaments, with flowers on the bosses on a dark ground. On [illegible] the decorative [illegible]

richly carved capitals is approached by secret work and ornamentally arches in adjoining the boss. The representations of the Passion [illegible] with rich painted [illegible] panels in the style of Sienna Italy on the walls [illegible] as well from his place in the Sistine Chapel in Rome as well.

In the year 1869 these were discovered under painting in the sev-[illegible] chapel of S. Bartolo in Pavia, and [illegible] with [illegible] in the adjoining chapels. [1591] In the transept of S. Mary at Tavara may be seen nine paintings on wood, executed about 1460, on an Annunciation of 1589. In some [illegible] one might believe in a Raphael influence or Holbein. [1592]

Note 1591. See Guilbert, F. ne. p. 206.

In St. Severin in Paris were paintings under Henry IV in the Spanish [illegible] squadrons of [illegible] attacks by Giuseppe Bonaventura [illegible] and [illegible] on a gold ground. [1593] The lineage of Theodor [illegible] with the description of the paintings [illegible] in the Museum at [illegible] Holden at Worcester.

Note 1592. See the same. p. 189.

Note 1593. Archives de l'Art Français. 2 me Series. Vol. 2. p. 226. (1859-1860).

To be mentioned are the paintings of Philippe de Champaigne in the Church of the Sorbonne in Paris.

Pierre Mignard, commonly recorded from a lost painting in Rome, decorated the dome of the Val-de-Grace in the Italian style with great compositions, one [illegible] as Lucifer. [1594] The sculptures of the sculptors Anguier have exalted grace and dignity.

Note 1594. [illegible]

of Alby was painted by Italians, and is so thoroughly in the character of the Roman high Renaissance, it cannot pass for a French work. The cross vaults alternately exhibit two systems on a blue ground, one vault alwans with white scroll work heightened by gold, the other with compositions from the life of Christ. On the transverse arches is a varied scroll work. On the diagonal ribs are gold ornaments, with figures on the bosses on a blue ground. On others are octagonal painted coffers. In each triangle of the vaults of the apse a richly painted candelabra is surrounded by scroll work and apparently assists in supporting the boss. The representations of the Passion between pilasters with rich painted candelabra panels in the style of north Italy on the walls might just as well find its place in the Sistine Chapel in Rome as here.

In the year 1849 there were discovered mural paintings in the seventh choir chapel of S. Eustache in Paris, and afterwards yet others in the adjoining chapels. [1381] In the transept of S. Remy at Troyes may be seen nine paintings on wood, executed about 1550, and an Annunciation of 1622. In some places one might believe in a distant influence of Holbein. [1381]

Note 1381. See Guilhermy, F. de. p. 206.

In S. Severin in Paris were painted under Henry IV in the Gothic arch spandrels of the arcade by Bunel the now destroyed prophets and sibyls on a gold ground. [1382] The letter of Freminet to the king with the description of the paintings p projected by him for the ceiling of the chapel of the Trinity in the Chateau at Fontainebleau is preserved. [1383]

Note 1382. See the same. p. 159.

Note 1383. Archives de l'Art Francois. 2 nd Series. Vol. 2. p. 362. (1862-1866).

To be mentioned are the paintings of Philippe de Champaigne in the Church of the Sorbonne in Paris.

Pierre Mignard, recently returned from a long sojourn in Rome, decorated the dome of the Val-de-Grace in the Italian style with great compositions, but without great inspiration. [1384] The sculptures of the brothers Anguier there exhibit grace and dignity.

Note 1384. He had contracted for them for 35,000 francs. See Archives de l'Art Francois. Vol. 3 (1857). p. 77.

Yet to be mentioned are the paintings in the vaults of the Palace Chapel at Versailles.

305. Polychromy.

Painting occurs not merely on the wall surfaces and the architectural members. The polychromy also sometimes extends to organs and works of sculpture. We recall first of all the well known organ at Gonesse near Paris and of 1508.

On the relief crowning the Tomb of James at Dol in Brittany, there occur green dragons among other things. In the baptismal chapel of the Cathedral at Troyes is painted a group of six persons of nearly life size, representing the baptism of S. Augustine, of about 1550.

Later was added to monumental polychromy with different colors [illegible] in 1597 employed for the tomb of Francois de Foix et de Candale [illegible] escutcheons, with colored marble for the lower parts.

306. Precious Metals and Precious Stones.

Besides the enrichment of variegated marble by bronze additions, there also occurs the use of precious metals with precious stones. In the chapel of Richelieu in Palace Cardinal all the equipment for religious uses was of massive gold and formed the so-called Chapelle d'Or; the cross, the two candlesticks, [illegible] were set with 224 rubies and 9000 diamonds. Bonaffe 1880.

[illegible] this luxury of precious stones in goldsmith's work and ornamental articles as characteristic of that time and as a Spanish influence.

Note 1285. See the same. p. 26.

307. Sculptures.

Sculpture chiefly found on tombs (see those) and altars its own opportunity to take part in internal decoration. In the 17th century, there are more numerous examples, figures on pulpits, altars, or parts of the coverings of walls.

Mademoiselle de Montpensier in 1664 had the Gothic arches of the apse transformed into round arches by a rich casing of marble with reliefs, all this, as well as the canopy of the altar, by the sculptor Tuby after the design of Lebrun. Also in other examples may one see pulpits make the designs

Yet to be mentioned are the paintings on the vaults of the Palace Chapel at Versailles.

905. Polychromy.

Painting occurs not merely on the wall surfaces and the architectural members. The polychromy also sometimes extends to organs and works of sculpture. We recall first of all the well known organ at Gonesse near Paris and of 1508.

On the relief crowning the Tomb of James at Dol in Brittany, there occur green dragons among other things. In the baptismal chapel of the Cathedral at Troyes is painted a group of six persons of nearly life size, representing the baptism of S. Augustine, of about 1550.

Later was added to monumental polychromy with different species of marble the enrichment of metals. Pierre Biard I in 1597 employed for the Tomb of Francois de Foix et de Gondalle black marble with brass ornaments, such as consoles, globes, festoons, with colored marble for the lower parts.

906. Precious Metals and Precious Stones.

Besides the enrichment of variegated marble by bronze additions, there also occurs the use of precious metals with precious stones. In the chapel of Richelieu in Palace Cardinal all the equipment for religious uses was of massive gold and formed the so-called Chapelle d'Or; the cross, the two candelabras, the statuette of the Virgin and the reliquary as well; these were set with 224 rubies and 9000 diamonds. Bonaffe[1385] designates this luxury of precious stones in goldsmith's work and ornamented articles as characteristic for that time and as a Spanish influence.

Note 1385. See the some. p. 26.

907. Sculptures.

Sculpture chiefly found on tombs (see these) and altars its best opportunity to take part in internal decoration. In the 17 th century, there are more numerous examples, figures on pulpits, altars, or parts of the coverings of walls.

Mademoiselle de Montpensier in 1664 had the Gothic arches of the apse transformed into round arches by a rich casing of marble with reliefs, all this, as well as the canopy of the altar, by the sculptor Tubi after the design of Lebrun. Also in other examples may one see painters make the designs

for the sculptors. The pulpit of S. Etienne-du-Mont in Paris rests on the shoulders of Atlas, who was designed by the painter La Hire and executed by Claude Lestocard.

Chapter 23. Monasteries and Cloisters.

293. Examples of the Style of Louis XII and of Francis I.

We do not require in any wise to undertake here a special study of these classes of buildings, and we shall be satisfied by mentioning such examples, in which we have fragments, that present some interest for the knowledge of Renaissance Forms in general.

We commence our description with two examples from the convent of Annonce in Tours.

In the cloister of Psalettes (choir boys) in Tours may be seen how late Gothic forms pass into those of the early Renaissance in various places. At one corner projects a round stairway tower; that on a small scale belongs to the school of those at the Chateau at Blois.

The cloister of S. Martin at Tours already shows more pure Renaissance forms, and is regarded as a probable work of [illegible] ence.[1386] By careful examination presented in the following: the capitals are the same as in those, Bury and Chenonceau, and are derived from the Italo-French school of capitals. The collaboration of an Italian is probable. At least one or another had some excellent [illegible] from good Italy [illegible] the ornaments. The [illegible] are not finished everywhere. Round arches open between boldly projecting buttresses, which are decorated by modifications, and several bear [illegible] the loosest one. [illegible] with pale-like ornaments, [illegible]. Above the archivolts and between the buttresses extends a rich frieze with its scroll work, that thus follows a cornice with modillions. In the rich spandrels are medallion busts and scroll work of [illegible].

[1386] See Tremblaye, L. Rev. P. Dom X. de. Solesmes. Les Sculptures de l'Eglise abbatiale. p. 228 and Pls. 30-33. Solesmes. 1892.

At Evreux the cloister of S. Taurin of the time of Louis XII is allied to the school of Gaillon. At the cloister of S. Gengoult at Toul, where the characteristics of the times of Louis XII and of Francis I are combined, columns with Corinthian capitals still support Gothic vaults.

Chapter 28. Monasteries and Cloisters.

908. Examples of the Style of Louis XII and of Francis I.

We do not propose in any wise to undertake here a special study of these classes of buildings, and we shall be satisfied by mentioning such examples, in which we have fragments, that present some interest for the knowledge of Renaissance forms in general.

We commence our description with two examples from the school of Amboise in Tours.

In the cloister of Psalettes (choir bays) in Tours may be seen how late Gothic forms pass into those of the early Renaissance in various places. At one corner projects a round stairway tower, that on a small scale belongs to the school of those at the Chateau at Blois.

The cloister of S. Martin at Tours already shows more advanced Renaissance forms, and is regarded as a probable work of Bastien and Martin Francois, nephewsand pupils of Michel Colombe.[1386] My careful examination resulted in the following:- the mouldings are the same as in Blois, Bury and Chambord, a and are derived from the Italo-French school of Amboise. The collaboration of an Italian is probable. At least two or three in part excellent sculptors from upper Italy carved the ornaments. The facing is not finished everywhere. Round arches span between boldly projecting buttresses, which are decorated by medallions, and around them extend the impost cap. The archivolts are beautifully profiled and are decorated by rich palm-like ornaments, foliage etc. Above the archivolts and between the buttresses extends a rich frieze with its scroll work, over which follows a cornice with modallions. In the arch spandrels are medallion heads and scroll work or wreaths.

Note 1386. See Tremblaye, L. Rev. P. Dom M. de. Solesmes. Les Sculptures de l"Église abbatiale. p. 228 and Pls. 30-32. Solesmes. 1892.

In Evreux the cloister of S. Tournus of the time of Louis XII is allied to the school of Gaillon. At the cloister of S. Gengoult at Toul, where the characteristics of the times of Louis XII and of Francis I are combined, columns with Corinthian capitals still support Gothic tracery.

With cloisters we desire to class the atrium of S. Maclou in Rouen (1525), a former churchyard 105 × 157 ft. At one side is a wide portico and a half-timbered structure above this. The buildings on the other three sides are now walled up. The refined and straight profiling of the stone columns shows the Bramante-Milanese school. The columns have at mid-height a double astragal, above which are sculptured scenes from the dance of death with charming little figures full of FrancoAItalian grace. The lower half is fluted, the upper being plain. The capitals are in the early Renaissance style, and like Corinthian. Palustre gives it the date of 1526-1538.

A smaller cloister is mentioned by Palustre at Melun, in t the Priory of S. Sauveur, as well as remains in Orleans and Blois.

Judging from the illustration that we give in Fig. 214,[1387] the destroyed cloister of the Celestins in Paris must have b been of wonderful beauty. It must have belonged to the charming phase in which the forms of the high Renaissance still exhibit the entire freshness of the early Renaissance.

Note 1387. From the drawing of J. Bouchet in Albert Lenoir's Collection de Documents inedit sur l"Histoire de la France.

The small cloister of the Celestins in Paris was begun on Aug. 8, 1589, by master Pierre Hanon, stonecutter and mason, on a contract for 5169 livres tournois. After several interruptions and a subsequent allowance of 1251 livres, the works were completed in 1549.[1388]

Note 1388. See A. de Montaiglon in Archives de l'Art francais. (1857-1858). Documents. Vol. 5. p. 68.

For the cloister at Fontevrault, the exterior already belongs to the high Renaissance, and it has round-arched arcades of about square proportions, coupled Ionic columns on pedestals before the piers, whose entablature blocks on the side w wings support coupled Corinthian columns in the second story, enclose the windows by lintels, and have a continuous entablature.

The treatment of the details is good, strong and sharp. In the middle of the wide jambs of the arches is further a pier spanned by a transverse arch, whereby two archivolts are produced behind each other, whose projection has a bold and ani-

[illegible] clock. In a niche of the chapter hall is the year of 1541. The pierces are covered by ribbed vaults; the polished brownstone shafts have almost become round arches.

239. Abbeville from the 17 th Century.

In the formerly Benedictine abbey of St. Anseul, built with royal assistance 7 1/2 miles from Vaucouleurs, only the vast nave of the church now remains, as well as the former portal of the abbey, now used as the mayor's office. 1888 Means that have been minimized. The building seems to be of a single insulation, and the ornaments are distributed in equal amounts as far as to the lanterns of the logs of the three towers of the facade.

[illegible] *ornaments and a drawing of 1888 of the mayor's office exhibit the general design.*

It was erected under abbot Nicolas de Blois and according to the year of 1683 on the mayor's office and on the larger tower until the clock, must have been completed at about that time.

The ground plan of the Abbey appears under the Benedictine was entirely that of a great cloister, and it shows therein a similarity to the material. Broad corridors which were enclosed by colonnades surrounded the building and certain portions of the external gardens. The plan forms a vast equilateral triangle pointing towards the Tuileries. Well on the right of a square enclosing was formed by the main towers of the immense church. (Ave. 66%). The monumental gateway (1684-1686) between the triangular towers alone forms the existing mayor's office. This was entirely surrounded by water and by cascades two cuisses before the middle of one f [illegible] with. Behind this accessed for half the doors and the [illegible] to the corner on the right, the [illegible] wing [illegible] and two formal gardens. In the middle of the rear side and occupying about one-third of the entire width, adjoining on the right the transept of the church, rose the front [illegible] of the principal building, that enclosed the four sides of the inner court. Like the small pavilions, it had neither cellars, in the towers, one the [illegible] only one. Inner galleries surrounded those sides of the main building.

animated effect. On a window of the chapter hall is the date of 1541. The porticos are covered by ribbed vaults; the pointed transverse arches have almost become round arches.

909. Examples from the 17 th Century.

Of the formerly Spanish Abbey of S. Amand, built with royal magnificence 7 1/2 miles from Valenciennes, only the vast facade of the Church now remains, as well as the former portal of the abbey, now used as the mayor's office. [1389] Means must have been unlimited. The building seems to be of a single i inspiration, and the ornaments are sculptured in equal abundance as far as to the lanterns of the tops of the three towers of the facade.

Note 1389. A painting of J. F. Niets in the Museum at Valenciennes and a drawing of 1696 at the mayor's office exhibit the general design.

It was erected under Abbot Nicolas de Blois and according to the date of 1633 on the mayor's office and on the church tower beside the clock, must have been completed at about that time.

The general plan of the Abbey erected under the Spanish rule was entirely that of a great chateau, and it shows therein a similarity to the Escurial. Broad canals filled with water and enclosed by balustrades surround the building and certain portions of the external gardens. The plan forms a vast square with projecting angle pavilions, about as at the Tuileries. That on the right of a person entering was formed by the high facade of the immense church.(Art. 667). The monumental gateway (1632-1633) between two octagonal towers alone forms the existing mayor's office. This was entirely surrounded by water and lay between two bridges before the middle of the f front side. Behind this extended for half the depth and the entire width to the church on the right, the great court with fountains and two formal gardens. In the middle of the rear side and occupying about one-third of the entire width, adjoining on the right the transept of the church, rose the front facade of the principal building, that enclosed the four sides of the inner court. Like the angle pavilions, it had three stories, in the towers, but the wings only two. Inner gardens surrounded three sides of the main building.

Likewise the royal Abbey of Val-de-Grace in Paris, whose g general ground plan is given in Fig. 215,[1390] has much in common with the plan of a chateau. The main building with projecting angle pavilions encloses the nearly square garden. T Two lower courts separate the same from the street, along both sides of which a uniform type of house was to come into use. The great Church was previously described, (Art. 756), and had its separate forecourt.

Note 1390. After Jean Marot. Oeuvre. Vol. 2. p. 124.

In conclusion reference may be made to the following examples. Judging from the engraving of Ludovicus Barbaran of 1673, the hall of the Abbey of S. Jean-des-Vignes at Soissons must have been interesting.[1391] Likewise judging from an illustration in the Paris Cabinet of Copper Engravings, the ruins of the Abbey of Faremoutier near Coulommiers must afford some i interest. (Period of Louis XIII ?). The character of a small cloister was also assumed by the so-called ossuary, built with three wings in 1605-1606 abainst the apse of S. Etienne-d du-Mont in Paris, with Doric pilasters and tunnel vaults.[1392] It enclosed the little churchyard located on the spot.

Note 1391. Illustrated in Nodier & Taylor. Picardie. Vol. 2. Part. 1.

Note 1382. Guilhermy, F. de. Itineraire de Paris. 1855. p. 188-191.

For the 18 th century we refer to the building, that Brother G. de la Tremblaye erected near S. Etienne at Caen, the present Hospital and Lyceum. They exhibit a grand and clearly distinguished style. (1702-1724).

In addition to monumental buildings we give some examples from the lands of masonry architecture, and in order to trace secondary of some areas of buildings, and to show some arrangements, that may contribute to the better knowledge of the general development of the style.

§10. Hospital de la Charité at Lyons.

On Jan. 1, 1803 [illegible] a birdseye view of the general plan of the Hospital de Hospice de la Charité at Lyons, which was founded in the 16 century under the name of the "General Almsmen", and received the form from about after 1817. The correctness of this view is proved by the original ground plan published by Quenin. All our statements relating to this building are taken from his extensive volume on hospitals.[illegible]

Construction of the entrance by Charles Ambrun in 1818.

The density of the design and its city surroundings have somewhat changed. According to the original design the building consists of a long line a monastery with three courts, of which the middle one [illegible] alone was closed and surrounded on all four sides, the others all based open at one side in order to admit sunshine and to make ventilation possible. Each wing was terminated with open galleries at one side in each story. The chapel was placed at the northwest corner (at the left in front in fig. 216). The front hall was intended for the public and has room (divided in two parts) for men on the right and the women on the left.

Note 1855. The kitchen building closes the rear court and are a later addition.

Concerning the origin of the hospital, Charvet states as follows:-- On Dec. 2, 1816, Martinians presented his design (see his biography in Art. 415) and placed it "in the hands of the Simon Fines, one of the "directors of the General Almsmen." The corner stone of the chapel was laid on Dec. 3, 1817. On Jan. 3, 1817, the wings must already have been under construction. On Jan. 13, 1818, the poor were transferred to the new building.

Chapter 24. Hospitals.

In addition to monastic buildings we give some examples from the domain of hispital architecture, not in order to treat technically of this class of buildings, but to show some arrangements, that may contribute to the better knowledge of the general development of the style.

910. Hospital de la Charite at Lyons.

Fig. 216 [1393] exhibits a birdseye view of the general design of the Hospital or Hospice de la Charite at Lyons, which was founded in the 16 th century under the name of the "General Almshouse", and received the form here shown after 1617. The correctness of this view is proved by the original ground plan published by Charvet. All our statements relating to t this building are taken from his exhaustive volume on Martellange. [1394]

Note 1393. From Merian. Topographie de France; probably a reduction of the engraving by Charles Andron in 1619.

Note 1394. Charvet, L. Etienne Martellange etc. p.191-200.

The clarity of the design and its airy porticos have something grand. According to the original design the building consisted of a plan like a monastery with nine courts, of which the middle one [1395] alone was square and surrounded on all four sides, the others all being open at one side in order to admit sunshine and to make ventilation possible. Each wing was furnished with open galleries at one side in each story. The church was placed at the northwest corner (at the left in front in Fig. 216). The front half was intended for the public and the rear (divided in two parts) for the men on the right and the women on the left.

Note 1395. The kitchen buildings close the rear court and are a later addition.

Concerning the origin of the hospital, Charvet states as follows:-- On Oct. 2, 1616, Martellange presented his design (See his biography in Art. 419) and placed it "in the hands" of the Sieur Pignet, one of the "directors of the General Almshouse." The corner stone of the church was laid on Dec. 3, 1617. On Jan. 8, 1617, one wing must already have been under construction. On Mar. 10, 1622, the poor were transferred to the new building.

Grevedon already referred to Martellange in great part the well conceived and simple arrangement of the Hospital of Lazarines only, for which he always showed himself very complaisant. Since this did not concern a building for the order of the Jesuits, Piggot was immediately selected for the execution of Martellange's plans. One recognizes in the finished ex-ample, as Grevedon says, a master architect overcoming the obstruction of excessive plans, but not the work of an otherwise known builder. Like Piggot.

Another contemporary writer of this period:--"Martellange co-operated with this man to have processed his money in regard to systems. There are found some arrangements, which were p-recently employed in the Hospital of Bordeaux, and generally analogous supports. Stability, convenience, elegance and hea-lthfulness, these are the advantages, that the architect knew how to confer on his work. 1898

Note 1898. See Polthiere, Dr. Baron de. Considerations sur the authority of the Hospital and of the Hospice de la Charit-te of Lyons. p. 102. (p. 102 in Chorest). Lyons. 1898.

Another image connected with the study of the case of Sen-lis, and which concerns a certain influence by the arrangements, is the Amphitheatre for anatomical instruction in the former Academie Royale de Peinture in Paris. As shown by Fig. 212. 1827 It forms an oblongon 89.17 ft. in the clear, with vaulted-ness supporting rewand.

Vol. 2. p. 202.

It is not to be confounded with another building of this kind, the Amphitheatre of Anatomy in Rue de la Boucherie, that was erected by Jacques de Bilanier, architect of the Faculty of Medicine, and isolated in 1724.

Fig. Hotel des Invalides in Paris.

Another building in this category, that on account of the grandeur of its extent must not be forgotten, is the famous Hotel des Invalides, which Jules Hardouin Mansart built in 1675. Fig. 213 1898 exhibits the entirety of its sanctuary, but not the important terrace, that extend o fore its main front, and with the great stage stretching beyond the same to the Seine.

Charvet rightly attributes to Martellange in great part the well conceived and simple arrangement of the Hospital of his native city, for which he always showed himself very complaisant. Since this did not concern a building for the order of the Jesuits, Piquet was immediately selected for the execution of Martillange's plans. One recognizes in the fullest extent, as Charvet says, a master entirely entrusted with the creation of extensive plans, but not the work of an otherwise unknown builder like Piquet.

Another technician writes of this design:--"Martellange appears with this plan to have preceded his century in regard to hygiene. There are found some arrangements, which were rrecently employed in the Hospital of Bordeaux, and generally excited surprise. Simplicity, convenience, elegance and healthfulness, these are the advantages, that the architect knew how to confer on his work.[1396]

Note 1396. See Poliniere, Dr. Baron de. Considerations sur the salubrity of the Hospital and of the Hospice de la charite of Lyons. p. 122. (p. 198 in Charvet). Lyons. 1853.

911. Amphitheatres for Anatomy.

Another design connected with the study of the care of health, and which presents a certain interest by its arrangement, is the Amphitheatre for anatomical instruction in the former Academie Royale de Chirurgie in Paris. As shown by Fig. 217,[1397] it forms an octagon 38.17 ft. in the clear, with buttresses projecting inward.

Note 1397. From Blondel, J. Fr. Architecture Francaise. Vol. 2. p. 209.

It is not to be confounded with another building of this kind, the Amphitheatre of Anatomy in Rue de la Bucherie, that was erected by Barbier de Blignier, architect of the Faculty of Medicine, and dedicated in 1744.

912. Hotel des Invalides in Paris.

Another building in this category, that on account of the greatness of its extent must not be forgotten, is the famous Hotel des Invalides, which Louis XIV had erected in Paris. F Fig. 218[1398] exhibits the entirety of its structure, but not the important gardens, that extend before its main front, and with the great slope stretching beyond the same to the Seine,

contributing to the grandeur of this creation.

Note 1398. From Blondel. Architecture etc. Vol. 1. Pl. 2.

The exterior is imposing by its dimensions and its suitability, without causing enjoyment by its architecture itself. T The semicircular gable above the middle pavilion has a weak effect. Better, even if also severe and cold, is the effect of the great court with two stories of round-arched arcades on square piers, and projections at the middles of the four sides and at the angles. The Church of the Invalids, whose entrance is at the middle of the rear of this court, has already been described, as well as the Dome of the Invalids, whose facade lies in the rear of the plan. [1399] It therefore s suffices to refer in our Fig. to the system of the general p-plan, that is alone of interest here.

Note 1399. See Arts. 761-776.

Chapter 25. General Survey. Estimation of the Capabilities, purposes and Undertakings of Church Architecture.

For a general survey and a final judgment in a domain, which consists of such a number of small and fragmentary elements, it is necessary to arrange the church buildings again in groups together, and to examine whereby apparently justifiable,but yet in part incorrect influences are opposed to them.

a. Obstacles to the Development of the Church Architecture of the Renaissance in France.

Various historical phenomena must first be emphasized, which form a series of obstacles, decisively influencing the forms of the development, and which Italy never knew. Some were architectural, others being of a national or personal nature.

913. Gothic Acquisitions an Obstacle.

A first hindrance lay in the indeed wonderful acquisitions of the national style of Gothic, and in the permanent value of a part of its elements.

On the one hand it formed a complete satisfying of the national taste, and on the other an artistic and structural work of the highest rank. In its cathedral style is the system of the lightest and slenderest forms of supports, of the least number of apparently inactive wall masses, of the smallest quantity of building materials, and further the complete individualization of every structural function carried out in the smallest member, all this realized with an unequalled mastership, and it deserved in certain cases to be held fart at any cost.

On the other hand one may say what he will, a further development in the same direction and only with the same elements was indeed inconceivable. It is impossible to state this in a more convincing manner than Choisy has done.

"The limits of lightness", he writes, "were reached, the c conclusions were ended, men must stop or permit the influence of a new principle. Complexity was carried to a climax, and to return to "simple forms" was the sole means for vivifying art. This was a reaction in the sense of simpler forms, that was begun by the Renaissance. 1400

Note 1400. Choisy. Histoire. Vol. 2. p. 600. Paris. 1899.

Ch. The Fascist Assessment of the Renaissance.

We have seen how Mussolini is to recommend the Renaissance and the Italian origin, since the country had nothing to see in place of quality.[142] This does not mean, then a dead artificiality, that could not be overcome, lay in the foreign members of the Renaissance.

Note 142. Arte. 8 ott 26.

By some means alone the Renaissance in France already found itself in a more advantageous position than in Italy, where it was to proved to be a return to the national spirit. The creative and free imagination could not be so rigid or exclusive, the appropriation of foreign forms could not be so immediate, objective and invasive, and generally the natural core of the forms could be apparently or as [illegible].

D. Mussolini's Imperial.

From the Renaissance, conceived as new source of religious life. Man was again making movement of the Reformation accent out to [illegible] instead of Germany, then might the face of the [illegible] of the Renaissance have become entirely different [illegible] with the aristocratical gifts of the French.

But a national consideration inclines for simplifying and o purifying forms been combined with the then conventional necessity of [illegible], then might a mighty source of [illegible].

The [illegible] way, [illegible] the inclines toward a renewal of the [illegible] of classic [illegible] must have been more [illegible] and [illegible], even of an actually politicus [illegible]. Thy [illegible] can not the idea be connected with the conception of [illegible] [illegible], which man believed to be encloned in the [illegible] [illegible].[142] that [illegible] conception might also be a new and [illegible] means of [illegible] for the honor of [illegible].

Note 142. For Italy in a sense, the belief in an almost superhuman power, virtue and perfection of the antique Roman monuments might form an actual impulse in the endeavor after perfection, since a great portfolio that was connected with them.

The feeling of belonging to the Roman shrend, that remained

914. The foreign Character of the Renaissance.

We have shown hou unjust it is to reproach the Renaissance with its fireign origin, since the country had nothing to set in place of Gothic.[1401] This does not prevent, that a real difficulty, that could not be overpassed, lay in the foreign character of the Renaissance.

Note 1401. Arts. 9 and 26.

By this cause alone the Renaissance in France already found itseff in a much more unfavorable position than in Italy, where it was or seemed to be a return to the national style. The creative and form inventing imagination could not be so direct or extensive, the appreciation of foreign forms could not be so harmonious, objective and intensive, and therefore the animated power of the forms could be apparently not as energetic and perfected.

915. Lack of a Religious Impulse.

With the Renaissance occurred no new source of religious life. Had the epoch-making movement of the Reformation broken out in France instead of Germany, then might the fate of the church architecture of the Renaissance have become entirely different and grander, with the architectural gifts of the French.

Had a national conscientious impulse for simplifying and p purifying forms been combined with the then conventional necessity of simplification, then might a mighty source of architectural designing have sprung therefrom for the Renaissance.

One does not deny, that the impulse toward a renewal of the forms of church architecture must have been more esthetic and intellectual, than of an actually religious nature. Why should not the idea be connected with the conception of greater perfection, which men believed to be embodied in the antique forms,[1402] that greater perfection might also be a new and higher means of laboring for the honor of God!

Note 1402. For Itoly in a sense, the belief in an almost superhuman power, virtue and perfection of the antique Greco-Roman monuments might form an actual impulse in the endeavor after perfection, since a great patriotic ideal was connected with them.

The feeling of belonging to the Roman church, that returned

to the realms, particularly in the rebuilding of the Church of St. Thomas, which is almost [illegible] in Florence. [illegible] view in some persons. But even then it is not to be learned, that the Renaissance artistry of temperament with these forms was not so great in France as in Italy. The decorating ba-sis rose in southern France has in a notable way swayed in t the development of the Renaissance only a moderniness and in no sense an originating part.

But only was there no sinuly religious impulse in favor of the Renaissance. A directly opposed secular spirit developed then in, to the consequences of which we shall return in con-sidering the conditions to the Renaissance.

c. The religious [illegible].

Just to another accountrure, the effect of the [illegible] prod-uced by the Reformation and the religious wars was [illegible]ar-ly overlaying. Texts [illegible] loose in the moment when the meth-ody of the style [illegible] had lost its original bloom.

aV. Decay of Lore [illegible] Buildings.

[illegible] the Renaissance buildings. The great cathedrals were [illegible] ne [illegible] the Gothic period of religious and national inspiration, so they [illegible] so far, [illegible] to increase the development of the new style in a [illegible] degree.

bIa. Connection of the Clergy in the 16 th Century.

From the conviviality mentioned foreign [illegible] of the Ren-aissance [illegible] new [illegible]. The first was very great and [illegible] all others. This was the [illegible] of one [illegible], the particularly of the national clergy to the [illegible], which France [illegible] and union and closed it at t the [illegible] of the religions act of the West towards Italy. An-[illegible].

The French literary, [illegible] in [illegible] to the Church of S. Eustache in Paris, in spite of the [illegible] of religious [illegible] [illegible] opposed to [illegible], a [illegible] the archives of S. Marcel. [illegible] the [illegible] to show his [illegible], but the [illegible] [illegible] not [illegible]. To very [illegible] remains [illegible], [illegible] the [illegible] were among the [illegible] patrons of the Ren-aissance in France, does not indicate that the [illegible] for a

to the antique, particularly in the rebuilding of the Church of S. Peter, might in itself perhaps strengthen in France this view in some persons. But even then it is not to be denied, that the national affinity of temperament with these forms w was not so great in France as in Italy. The predominating Latin race in southern France has in a notable way played in t the development of the Renaissance only a subordinate and in no sense an originating part.

Not only was there no mighty religious impulse in favor of the Renaissance. A directly opposed secular spirit developed with it, to the consequences of which we shall return in considering the objections to the Renaissance.

916. The Religious Wars.

Just to church architecture, the effect of the crisis produced by the Reformation and the religious wars was particularly paralyzing. These brokeiloose in the moment when the maturity of the style had developed its highest bloom.

917. Lack of large new Buildings.

Another hindrance consisted in the lack of new and important church buildings. The great cathedrals were rebuilt during the Gothic peeiod of religious and national inspiration, or they had been carried so far, to be unable to further the development of the new style in a great degree.

918. Opposition of the Clergy in the 16 th Century.

From the previously mentioned foreign character of the Renaissance came new hindrances. The first was very great and already explains all others. This was the firm adherence of the people, but particularly of the national clergy to the forms, which France had created,and which had placed it at t the apex of the religious art of the West outside Italy. Anthyme Saint-Paul has very properly emphasized this.

The French liturgy, he writes in reference to the Church of S. Eustache in Paris, in spite of the dropping of religious customs, showed itself obstinately opposed to concessions, a and perhaps the architect of S. Eustache had precisely the same purpose to show his contemporaries, that the concessions were not unavoidable. He very properly remarks further, that the wealthy clergy were among the earliest patrons of the Renaissance in France, does not indicate that the grounds for a

Renaissance were religious art as in Italy, or as much as there. The liturgy, which with such decisiveness in France opposed the Greco-Roman traditions as incompatible with the propriety of Christian worship, and had produced perfect satisfaction by the creatingof Gothic construction -- could not in gaiety of heart confirm anew the evil condition, which they had avoided with such success.[1403]

Note 1403. See Anthyme Saint-Paul in Planat. Vol. 6. p. 373, 360.

The artistic results of this in the domain of church architecture here, that clergy and people were as good as unable to imagine other forms and treatments of the interiors of churches, then just those, which had gradually developed as the expression of their own feelings, i.e., the Gothic.

919. Influence of the Clergy in the 17 th Century.

It was otherwise with the part played by the clergy in the 17 th century. After the religious wars and the victory of Rome other considerations came into the foreground, and became a source of other hindrances.

It became almost a religious principle, to appear also in the form of church buildings as clearly as possible, that men held fast to the decrees of the Papacy. For this the architectural standard consisted in adhering firly to the form of the Church of S. Peter, completed up to the towers in 1612, or to Vignola's Jesuit Church.

Whatever may chiefly be the architectural interest of some of these works, yet on the whole the judgment of H. Martin on the character of this time is correct. He writes:-- "Church architecture languished more and more therein. The vacant s space left by the ceasing of Gothic art became greater instead of being filled."

Only too frequently does one seem to stand before inanimate, dead, mechanical and schematic variations of the prototypes prescribed by Rome as models.

b. Survey of the unexecuted or Style Types merely existing fragmentarily.

920. Explanatory.

With the great number of small fragments, of which the church architecture of the French Renaissance chiefly consists,

it was not possible to determine when in an order, such after-
led a close survey of the species of these fragments, and to-
ed again at the same time permit the various types of the sh-
ape of development to be emphasized, in which these differences
and so accidental fragments may be compared.

Besides the comments, that from the three chief types, and
according to which the work of the works of ancient architect-
ure is alone to be judged, these fragmentary types from anot-
her very extended domain of the greatest importance, which a
comparatively has scarcely been considered. This interesting
source must not here remain unused, since it could only be g
athered by an archiecet, an after long labor. But since it
once exists, then it becomes of material importance for the
judgment of the worth of this style.

The process and the high art possibilities of the architec-
ure of that period were manifested only by these smaller con-
ructions for lack of greater and more complete architectural
works, and these may frequently be regarded as precious mode-
ls for greater motives or reflections from unprecedented designs.

Since particularly the plans of the churches and also the
system of their elevations held fast the Gothic schema, and
the character of the church and its type substantially proce-
eded from the degree of refinement and of the culture of form
of the existing remnant of the dev-lopment of the style as we-
ll as from the talent of the architect, then it frequently be-
comes possible by means of mere fragments, such as choir and
chapel enclosures, altars, arches, bays or chapels, to make
an entire church in the character of these fragments.

By the combination of the forms of such parts of church
edifice there may be determined a sequence of style types. T
These form a book of preserved series of typical shows in the
development of the style. From the type of each of these se-
ries the numbers may then further represent a frame of church
es of different magnitudes. In this manner does one obtain
an imaginative idea of the purposes of the features in the ir-
regular pieces and an assured representation of the prototypes
[illegible]
[illegible].

1. Types of the early Renaissance.

it was not possible to describe them in an order, that afforded a clear survey of the species of these fragments, and that would at the same time permit the various types of the steps of development to be emphasized, in which these different and so scattered fragments may be combined.

Besides the monuments, that form the three chief types, and according to which the worth of the works of church architecture is alone to be judged, these fragmentary types form another very extended domain of the greatest importance, which a apparently has scarcely been considered. This interesting source must not here remain unused, since it could only be g gathered by an architect, and after long labor. But since it once exists, then it bicomes of decided importance for the judgment of the worth of this style.

The purposes and the high art capabilities of the architects of that period were manifested only by these smaller compositions for lack of greater and more complete architectural works, and these may frequently be regarded as precious models for greater motives or reflections from unexecuted designs.

Since particularly the plans of the churches and also the system of their elevations held fast the Gothic scheme, and the character of the church and its type substantially proceeded from the degree of refinement and of the culture of form of the existing moment of the development of the style as well as from the talent of the architect, then it frequently becomes possible by means of mere fragments, such as choir and chapel enclosures, altars, arcades, bays or chapels, to make up an entire church in the character of these fragments.

By the combination of the groups of such parts of closely allied forms may be determined a sequence of style types. T These form a sort of graduated series of typical steps in the development of the style. With the type of each of these steps the architect may then gather together a group of churches of different magnitudes. In this manner does one obtain an instructive idea of the purposes of the masters in the different phases and an assured representation of the practical capabilities of the style in the domain of church architecture.

1. Types of the early Renaissance.

921. Three early types.

No. 1. We find the first type on the frieze of the Church at Montreuil (1380-1441) Fig. 188). It shows one stage of the construction, which was concerned with working out the greatest delicacy a clear and simple accepting of the member, that successfully remove the Romanesque.

No. 2. The second type of the style is that of the western doors of the remarkable of Gravelle, of the [illegible] cathedrals of the Church at Poissy (with H. Tours in Paris), and of the rood screen of the Cathedral at Limoges, and further a series of [illegible] of this character, as for example of the middle portal of the portal of the Church of S. Phal near Troyes. It exhibits an art stage, were combined a monstrosity of almost faultless finality and a form development of the most refined [illegible]. It shows a maturity of the style of the early Renaissance itself at the time of its greatest inconceivable richness, which was able to express great as well as small characters of inconceivable artistic maturity.

[illegible]

[illegible] the former and manifests a [illegible] of [illegible] [illegible] in all directions.

[illegible] 1404. See for example, Fig. 84, 84 in Album of Les [illegible] Gerson.

No. 3. We find the third type in the upper half of the [illegible] of the Church at Gerson. With the described [illegible] at Gerson and Tours, on S. Ouen at Caen and in the Church at St Maixent, it exhibits different stages of a somewhat different conception of the combination of form, which has [illegible] made possible a beautiful group of churches.

922. Type of S. Ouen.

No. 4. Were the great Church of S. Ouen in Paris designed only 10 or 15 years later -- or even by a different contemporary master --, then would it have been a similar [illegible] exceeded building, such as the Sainte Chapelle in Paris, and the Cathedrals of Amiens and of Beauvais. Some [illegible] or [illegible] on the [illegible] and on the [illegible], in the [illegible] of the upper columns, and the misericord window

921. Three early Types.

No. 1. We find the first type on the facade of the Church at Montresor (1520-1541; Fig. 153). It shows one stage of t the combination, which was capable of workink with details of the greatest delicacy a clear and simple accenting of the members, that occasionally resemble the Romanesque.

No. 2. The second type of the style is that of the wooden doors of the Cathedral of Beauvais, of the choir enclosure of the Church at Pagny (with H. Foule in Paris),and of the rood screen of the Cathedral at Limoges, and further a series of fragments of this character, as for example of the middle part of the portal of the Church of S. Phal near Troyes. It exhibits an art stage, that combined a subdivision of almost f faultless fluidity and a form development of the most refined charm. It shows a maturity of the style of the early Renaissance itself at the time of its greatest decorative richness, which was able to create great as well as small churches of inconceivable artistic mastery.

The type of the chandelier of the Church of S. Nicolas at Troyes from 1549, which is identicla with the style of many of the drawn or engraved series by Du Cerceau, [1404] is related to the former and manifests a character of ornamentation completely developed in all directions.

Note 1404. See for example, Figs. 54, 84 in Album of Les Du Cerceau.

No. 3. We find the third type in the upper half of the older tower of the Church at Gisors. With the described buttress at Gisors and Usse, on S. Priene at Caen and in the Church at Falaise, it exhibits different stages of a somewhat different conception of the combination of form, which has likewise made possible a beautiful group of churches.

922. Type of S. Eustache.

No. 4. Were the great Church of S. Eustache in Paris designed only 10 or 15 years later -- or even by a different contemporary master --, then would it have been a similar harmoniously executed building, such as the Sainte Chapelle in Paris, and the Cathedrals of Amiens and of Beauvais. Some dry places or coarsenesses on the piers and on the triforium, in the swelling of the upper columns, and the miserable window

century vaults have been variously and repeatedly in a very varia-
ing way. The proportions of the different members and the
overall vaults have received somewhat of the limitations of the
rocky corbels and the chosen of space and of construction, which
would itself suppose the final substitute of the most stable
vaults. The forms of the type of the doors of the cathedral
of Lausanne, the forms of the development of the arches in t
the arches arose in a successive movement series from the p
ulses of S. Bernardo, as well as all types of the style of M
onastery de Valois, give assurance of this. An about vign
one S. Bernardo (?) of S. Pierantin exhibits a great example of
this tendency. The window tracery of the Church of S. Jean
de Troyes, or Notre Dame et Tonnerre, and of the Church at S
ar-sur-Seine near Troyes or their part vaults for a complete
evolution of the intrados of S. Bernardo in this direction.
[illegible]s. The lancets.

In consequence of these examples one may think of types of
[illegible]
ron as presented (fig. 412), as well as the connected crossi-
ng vaults of S. Jean de Chan, the lower towers of S. Pierre
at Beauvais, of S. Michel at Dijon, the three towers of the Ab-
bey of S. Ouen near Valenciennes, and further the intermedi-
ate cases, then are easily interpreted, or examples already
described by us, then one should before a method of treatment
of towers, but necessary to infer to that of the Church,
and that present a wide field of development.

2. Style of Marguerite de Valois.

The Gothic cross one means this type, which is one con-
ceived of two parts in different proportions; the nave assumin-
g of the somewhat rather early Renaissance, and the still
lasting frescoes of the high Renaissance.

3. Types of Da Vinci.

No. 3. Perhaps one more concept has first type of this con-
nection with the Facade designed by Da Cencano for S. Bernardo.
(fig. 150). But one thinks of an entire arrangement expressed in
the [illegible] to the series of the furniture of Da Cencano.
[illegible]
[illegible] is very combined with the freakness, refined and elegant

tracery would have been avoided and replaced in a more striking way. The proportions of the different members and the detail would have received something of the lightness of the nobly perfect and the charm of grace and of imagination, which would itself surposed the fresh attracitio of the best Gothic details. The forms of the type of the doors of the Cathedral of Beauvais, the forms of the developement of the piers in t the arcades there in a character uomewhat earlier than the p piers of S. Eustache, as well as all types of the style of M Marguerite de Valois, give assurance of this. An altar with the S. George (?) at S. Florentin exhibits a good example of this tendency. The window tracery of the Church of S. Jean at Troyes, of Notre Dame at Tonnerre, and of the Church at B Bar-sur-Seine near Troyes on their part vouch for a complete avoidance of the defects of S. Eustache in this direction.

923. The Towers.

As accessories of these churches one may think of types of towers, such as those of S. Antoine at Loches and of the Church at Bressuire (Fig. 312), as well as the commenced crossing tower of S. Jean at Caen, the later towers of S. Patrice at Bayeux, of S. Michel at Dijon, the three towers of the Abbey of S. Amand near Valenciennss, and further the intermediate steps, that are easily interpolated, or examples already described by us, then one stands before a wealth of treatment of towers, that scarcely is inferior to that of the Gothic, and must present a wider field of development.

2. Style of Marguerite de Valois.

With this phase one meets with types, which assume the charm of two phases in different proportions; the noble abundance of the completely refined early Renaissance, and the still blooming freshness of the high Renaissance.

924. Types of Du Cerceau.

No. 5. Perhaps one must connect the first type of this tendency with the facade designed by Du Cerceau for S. Eustache. (Fig. 156). But one thinks of an entire structure executed in the style transferred to the church with two dormers, which are added to the series of the furniture of Du Cerceau.[1405] The noblest and elegant severity of the antique architectural forms is here combined with the freshest, refined and elegant

fancy of Jesuit forms. [illegible]

The Jesuoned arts owned of S. Sernin ze Toulouse such as a somewhat earlier example of this tendency, as well as the very influencing general survivalon of the facade of Notre Dame at Dom-Fus.

[illegible] "Bulle-ly by [illegible] [illegible] tresse de Pavre" must be refilled here. In spite of its more modere appearance, it must be about contemporary with the fa-ade for S. Eustache.

888. Type of the Diameter of the Sulestine.

No. 7. The wonderful Diameter of the Jolestine in Paris (Fig. 214), has chosen of one same time in S. Jocquen in Ma-ma are Lyons, in which the harmony of the supports and the vaults is of such perfection, that one can say that Bern-io and Erancate have here joined hands. A series of cathedrals excorned in this phase would have their like either in Jesson Sacrie nor in Italian Renaissance.

A church like S. Eustache in Paris, designed and dressed in this phase, would have embrace the world by a masterwork of the first rank.

The Abbey Church of Vezlon near Pacamo and the Chapelle of S. Sernin of Eyzen are not far removed from this style.

888. Type of the Cathedral of Domenico Fiorentino.

No. 8. In the earliest examples of the type, in which the principal forms were first by the high Renaissance, belongs the group of Troyes. The two chief edifices of Domenico Fior-entino are S. Anne-la-Troyes (1528), the discovered rood sor-ean in S. Dionne at Troyes, the masterwork of Domenico, must have exerted an influence on this entire country, which maybe well versed in the classical compositions [illegible] of Fiorentino a and of Fonnel, and therefore it cannot not be surprising to [illegible] see very noble classical [illegible], [illegible] very connected with the charming fabrile of the French-Italian school. This is the Cathedral, that we see in the Church of Du Dancoen (Art. 884), must in details shows more relation to parts of the facade of Notre Dame in Tonnerre. On the in-[illegible] assemble Lange of S. Pierre ze Connun. (Art. 882).

fancy of detail forms.is here combined with

The detached side portal of S. Sernin at Toulouse must be a somewhat earlier example of this tendency, as well as the very interesting general subdivision of the facade of Notre Dame at Tonnerre.

No. 6. The type followed by Du Cerceau in his Grande Chartreuse de Pavie" must be recalled here. In spite of its more mature appearance, it must be about contemporary with his facade for S. Eustache.

925. Type of the Cloister of the Celestins.

No. 7. The wonderful Cloister of the Celestins in Paris (SFig. 214), the chapel of the same time in S. Jacques in Rheims are types, in which the harmony of the supports and the vaults is of such perfection, that one can say that the Gothic and Bramante have here joined hands. A series of churches executed in this phase would have their like neither in French Gothic nor in Italian Renaissance.

A church like S. Eustache in Paris, designed and treated in this phase, would have enriched the world by a masterwork of the first rank.

The Abbey Church of Valmont near Fecamp and the Chapelle of S. Romain at Rouen are not far removed from this tyle.

926. Type of the Tendency of Domenico Fiorentino.

No. 8. To the earliest examples of the type, in which the principal forms were fixed by the high Renaissance, belongs the group of Troyes. The two story gateway of Domenico Fiorentino at S. Andre-lez-Troyes (1549), the destroyed rood screen in S. Etienne at Troyes, the masterwork of Domenico, must have exerted an influence on that entire country, which might perhaps be proved by a closer study. Domenico Fiorentino was well versed in the classical compositions [1406] of Bramante a and of Raphael, and therefore it should not be surprising to occasionally see very noble classical treatments, [1407] that are combined with the charming details of the French-Italian school. This is the tendency, that we saw in the dormer of Du Cerceau (Art. 924), that in details shows some relation to parts of the facade of Notre Dame in Tonnerre. On the latter are found analogies to the group of the portals, that sesemble those of S. Pierre at Loudun. (Art. 802).

Note 1406. See the drawing of Domenico Fiorentino with the Palace of Bramante and of Raphael in the background, which we published in Geymüller's Raffaello Sanzio studirto come architetto.

Note 1407. Koechlin & J. J. Marquet de Vasselot . La Sculpture a Troyes etc. Meanwhile they have published in Fig. 85 an old representation of the rood screen on which this is based. They have proved the correctness of this drawing in the domain of sculpture and at the same time have furnished me w with an element for justifying my conjecture of the influence of Domenico Fiorentino on the architecture. The influence of Domenico (del Barbiere) must also be directly or indirectly recognized on the following works in Troyes; on the court of Hotel des Ursins; on the screens of the chapel of the baptismal fonts in the Cathedral; perhaps on the mantle in Hotel de Valuisant.

The charm of the works in this tendency is entirely peculiar and also proves here, that the animated and correct endeavor for noble perfection of all parts has never been otherwise.

Perhaps the portal of the Church La Dalbade at Toulouse is to be counted in this phase of the style.

927. Type of some Temples of Du Cerceau.

No. 9. Churches or chapels, as Du Cerceau has reproduced t them, [1408] either in the style of the buildings in his "Livre des Temples" (1550), or in still more classical forms, form a type, which therefore scarcely occurs in France, since the best period of this style tendency fell just in the time of the religious wars. On the other hand, in more than one relief or painting may be seen forms of towers and chapels, that in this way are developed into different forms of domical terminations.

Note 1408. See what we have said of these compositions in our volume on "Les Du Cerceau".

A domed church in the style of a canopy in S. Pantaleon at Troyes, which at the sace time forms the upper half of the m model for such, is conceived entirely in the style of one of the temples of Du Cerceau. The type of the middle portal of the Church at Villeneuve-S.-Georges is little or not at all removed from this style tendency. With sufficient knowledge

of the Italian and French Renaissance may be placed here, because essential groupings ceased in architective form.

3. Phase of the Jean Goujon.

3a. Type of the Works of Jean Goujon.

No. 10. The earliest type of this phase of the style must be commenced by several works of Jean Goujon, it would be to be found somewhat by any elements of Gothic and of early Renaissance. The form is linked to the very noblest and most [illegible] when Bramante and Raphael were working together.

The first example may be one from wooden doors of Jacques Ditierers, the altar of the Church at Quilly near Troyes, and then the second among the middle part of Notre Dame at Fontenay.

The type of the altar by Jean Goujon from Rouen and now in Vannelly (Fig. 197), proves the wonderful delicacy of the carved gallery and of the gallery in the choir of the Chateau carved at Rouen, as well as the complex interlacing and symmetrical [illegible] in [illegible], like [illegible] alliance may be accounted labor.

No this type must be added in style perhaps the choir enclosure and the staircase of the rood screen on the right in the choir of the Church at [illegible]. Especially with the motive of the [illegible] of the Tuscles at Rouen, even if they should have a somewhat later date. [illegible] by [illegible] also on the front of the Church at [illegible] as Fontenay with the tinted Ionic pilasters, and with angels riding dolphins above the [illegible].

As a somewhat allied example of a similar tendency are to be mentioned:-- the upper part of the middle portal of the Church at Ghent, and the two side doorways of the Church at Poet-S. Marie near Troyes.

3b. Type of Pierre Lescot.

No. 11. If one thinks of the Tomb of Henry by Jean Goujon at Rouen (Fig. 212 a) and that by Pa. De L'Orme for Francis I at St. Denis, and further of the developed rood screen of [illegible] Paris, it is conceivable to represent to one's self an entire

of the Italian and French Renaissance may be placed here, manw beautiful groupings clothed in arrtactive forms.

3. Types of the high Renaissance.

928. Type of the Works of Jean Goujon.

No. 10. The earliest type of this phase of the style must be presented by several works of Jean Goujon, in which are to be found scarcely any elements of Gothic and of early Renaissance. The forms belong to the very noblest and most animated and correspond about to the Vatican phase of 1508-1515, w when Bramante and Raphael were working together.

The first example must be the two front wooden doors of Jean Goujon on the facade of S. Maclou at Rouen, and although even different, the altar of the Church at Bouilly near Troyes, and then the second story above the middle part of Notre Dame at Tonnerre.

The type of the altar by Jean Goujon from Ecouen and now in Chantilly (Fig. 187), further the wonderful balustrade of the organ gallery and of the gallery in the choir of the Chateau chapel at Ecouen, as well as the paneled wainscoting and enclosures there, likewise now in Chantilly, also belong here, although they may be somewhat later.

To this type must be added in style perhaps the choir enclosure and the staircase of the rood screen on the right in t the choir of the Church at S. Florentin with the motive of t the ruins of the Tutelles at Bordeaux, even if they should h have a somewhat later date. Also perhaps the tabernacle above on the right of the facade of Notre Dame at Tonnerre with the fluted Ionic pilasters, and with cupids riding dolphins above the gable.

As a somewhat allied example of a similar tendency are to be mentioned:-- the upper half of the middle portal of the Church at Gisors, and the two side doorways of the Church at Pont-S. Marie near Troyes.

929. Type of Pierre Lescot.

No. 11. If one thinks of the Tomb of Breze by Jean Goujon at Rouen (Fig. 212 a) and of that by Ph. De L'Orme for Francis I at S. Denis, and further of the destroyed rood screen of Pierre Lescot and Jean Goujon in S. Germain l'Auxerrois in P Paris, it is permissible to represent to one's self an entire

cursor in the nave of the church of the Sorbonne, [illegible] Paris, the Innocents.

The tower portals of the cathedrals at Rouen, Laon and in the court of the Louvre, as well as their transept inclosure by Desmarets's cortege of Rouen for S. Peter (Fig. 214-215) show both, likewise the type of the cornices below the roof of the Church at Rouen, to which decorate the portico of the Cathedral of Auch may be related. The two-story triumphal arches ported of S. Mixer at Fro.ne screens to these forms.

§23. Type of S. Clotilde at Auxerre.

No. 19. The exterior of the Church of S. Clotilde in Grand Auxerre (Fig. 189) comes already in itself alone a type of the style, but Lucas is related to the two preceding, but still retains its individuality. It indeed contains all elements of the two last types, but combines them with transactions of Renaissance and Gothic lines into the forms of the high Pandemonium.

[illegible]
ed space, such as to merits appreciation in S. Peter's, here comes into use.

§24. Other Types.

No. 19. As a church facade of the best classic period may be taken that occurred by Jerrecourt and reproduced in the "Maitres Vues" of Du Cerceau. We have already described this on account of the church of a series of classic public palace. Lyon. It is theoretically Italian and in the spirit of the design of Pra Giocondo for S. Peter's.

We further recall the elements of the facade of S. Mixer at Lyons and of the Lower facade of the Church of Saint-Germain-l'Auxerrois.

§25. Type of Lion and Paris Auxerre.

No. 19. The arrangement of the piers and arcades of the Church of Grand Auxerre (Fig. 174) is one may leading to a grand ex-ample of Lucas in the family of the Cathedral of Auxerre. The same may be said of the nave of the Church at Vezelay-Auxerre. The bays of the transverse aisle of the Church of S. Germain in Grand Auxerre show searching pattern for other rules in transept.

church in the phase of the court of the Louvre and of the Fontaine des Innocents.

The tower portals of the Chateaus at Ecouen, Anet and in t the court of the Louvre, as well as their treatment inspired by Bramante's project of towers for S. Peter (Figs. 314-317) show this, likewise the type of the somewhat later new tower of the Church at Gisors, to which perhaps the portico of the Cathedral of Auch may be related. The two-story triumphal arched portal of S. Nizier at Troyes adheres to these forms.

930. Type of S. Clotilde at Andely.

No. 12. The exterior of the Church of S. Clotilde in Grand Andely (Fig. 163) forms already in itself alone a type of the style, that indeed is related to the two preceding, but still retains its individuality. It indeed contains all elements of the two last types, but combines them with translations of Romanesque and Gothic ideas into the forms of the high Renaissance.

The most intesesting principle of several orders at enlarged scale, such as Bramante arranged in S. Peter's, here comes into use.

931. Other Types.

No. 13. As a church facade of the best classical period m may be taken that accompanied by a forecourt and reproduced in one of the "Petites Vues" of Du Cerceau. We have already described this on account of the system of a series of alternating gables.[1409] It is thoroughly Italian and in the spirit of the design of Fra Giocondo for S. Peter's.

Note 1409. Illustrated in Geymüller's Du Cerceau. Fig.105.

We further recall the elements of the facade of S. Nizier at Lyons and of the later facade of the Church of Capuchins at Coulommiers.

932. Type of high and wide Arcades.

No. 14. The treatment of the piers and arcades of the Church at Ennery (Fig. 178).is on the way leading to a grand nave belonging to the family of the Cathedral of Granada. The same may be said of the piers of the Church at Mesnil-Aubry. the bays of the transverse aisle of the Church of S. Clotilde in Grand Andely show starting points for other ideas in treatment.

[illegible] Type of [illegible] Bronze

No. 15. The chief exhibitors of the [illegible] Troyes (Fig. 41) and Laon [illegible] Incursion in Eur. 1884, that there was enough of the part of the round area a very strikingly similar, as in the Roman Bronze. The design of a Palace chapel for the Dowry (1885; Fig. 42) proves this, as well as some the measure of the 18 to century also indicated appearances in the high Renaissance, and desired to apply it to the form of ornaments, that were more in the spirit of this style, then a mere covering of Gothic forms of piers. The Ivo-chapel of Jesus Hierarchy exercise something of this [illegible].

Fig. Type with Arches of white Space.

No. 16. We find various examples originating from 1540-1560 and of an equal majority of style and of different character, but in which the round arch is combined with the orders in such a way, that the former exhibits different shapes of the character of a to economic. One has been elements, which [illegible] in the pure spirit of the appearances of the Renaissance.

But as different examples, we find which the arches and [illegible] of the Church at Vienna, which might lead to an interior of the type of the nave of the Cathedral at Florence. If then the Chapel of S. Rosario at Rome with its two orders, a superposed columns and [illegible] the two chapels of the Cathedral in Tour (Figs. 185, 186, 187, 188), as well as the chapels of the Church at Schwaben. Further the open gallery of the Church at Siena with its large middle arch. The [illegible] over the middle portal of the same church outside and by the same master exhibits the same transmission of forms [illegible] to other proportions.

Note 1810. I do not know another the letter, according to pointers, was erected in 1880-1888 on Schlossmuse Street and Th[illegible].

A somewhat different character is shown by the chapel erected to S. Lucius at Mosant-sur-Seine.

885. Types of Jesus Sacrificing.

No. 17. The Gothic chapel at Ars (Fig. 189), that in the

933. Type of the Roman Baths.

No. 15. The chapel enclosures of the cathedrals at Troyes (Fig. 41) and Laon belong to a tendency described in Art. 182, That shows that men thought of the part of the round arch as a wide spanning element, as in the Roman Baths. The design of a Palace chapel for the Louvre (1595; Fig. 42) proves this, as well as that the masters of the 16 th century also introduced spaciousness in the high Renaissance, and desired to apply it to the forms of churches, that were more in the spirit of this style, than a mere covering of Gothic forms of piers. The Tomb-chapel of Anet lixewise exhibits something of this wish.

934. Type with Arches of wide Spans.

No. 16. We find various examples originating about 1540-1560 and of unequal maturity of style and of different character, but in which the round arch is combined with the orders in such a way, that the former exhibits different stages of the character of wide spanning. One has here elements, whose proportions at a greater scale permit the arrangement of the naves in the true spirit of the spaciousness of the Renaissance.

But as different examples we first mention the arches and piers of the Church at Epiais, which might lead to an interior of the type of the nave of the Cathedral at Florence. T Then the Chapel of S. Romain at Rouen with its two orders, c coupled columns and wide arches, the two chapels of the Cathedral at Toul (Figs. 185, 186, 190, 191), as well as the choir aisle of the Church at Argentan.[1410] Further the organ gallery of the Church at Gisors with its light middle arch. The loggia over the middle portal of the same church outside and by the same master exhibits the same treatment of forms applied to other proportions.

Note 1410. I do not know whether the latter, according to Palustre, was erected in 1580-1598 by Guillaume Crete and Thomas Olivier. One would place it at apparently about 1550.

A somewhat different character is shown by the chapel attached to S. Laurent at Nogent-sur-Seine.

935. Types of Domed Structures.

No. 17. The Chateau chapel at Anet (Fig. 193), that in the

buildings of the [illegible] of Spain of the 17th century, only about five open axis to express even more important rooms such the apartments of Val-de-Grace and of the Dome of the Invalides.

4. Types from the Period of Henry IV to Louis XV.

398. Paris Dwellings.

The site consist of S. Nicolas-des-Champs (1681) and part of S. Germain-le-Neuf, both in Paris, exhibit an instance of the [illegible] style.

No. 13. In addition to these, an interior in the style of S. Sevrin in Paris combined with the bold arches of the Saint-le Les Fus-Grains of the same Church in Spanish would be very [illegible].

No. 14. The place of the Abbey Church of S. Ahmi near Valenciennes and Lesser Soliman's interior of the Church of S. [illegible]

[illegible], which rests on the [illegible] of the place; In the first case must be recognized a new [illegible] of the Spanish influence [illegible] since this arrangement is related to that of a group of Spanish cathedrals.

No. 23. Finally an interior bordering with the character of Sevenhuny's Church of S. Sulpice in Paris must exhibit a [illegible] character.

[illegible] interior of the Palace Royal at Versailles and Soliman's Chapel. It Nancy also indicate and not to be neglected items.

C. Comparison of French Church Types of the Renaissance with those of other countries.

From the architecture of the Renaissance left its native land of Italy, where commenced for it the commencement of a new style. To correctly judge its work in the domain of church [illegible] on Rome, which is now particularly concerned on a certain advice.

1. Religious Church of Renaissance Churches outside France.

park at Villers-Cotterets (Fig. 195), and the Mausoleum of t the Valois (Fig. 197) permit the assured conclusion, that if Ph. De L'Orme and Primaticcio had been entrusted with domed buildings of the magnitude of those of the 17 th century, they would have been able to execute even more important works that the architects of Val-de-Grace and of the Dome of the I Invalids.

4. Types from the Period of Henry IV to Louis XV.

936. Their Character.

The side portal of S. Nicolas-der-Champs (1481) and that of S. Etienne-du-Mont, both in Paris, exhibit an increase of the monumental scale.

No. 18. In addition to these, an interior in the style of S. Gervais in Paris combined with the bold arches of the Salle des Pas-Perdus by the same Salomon de Brosse would be very grand.

No. 19. The piers of the Abbey Church of S. Amand near Valenciennes and later Boffrand's interior of the Church of S. Jacques at Luneville exhibit a different tendency in the arcades, whose arches rest on the capitals of the piers; In the first case must be recognized a new example of the Spanish influence prevailing there, since this arrangement is related to that of a group of Spanish cathedrals.

No. 20. Finally an interior harmonizing with the character of Servandony's facade of S. Sulpice in Paris must exhibit a grand character.

The interior of the Palace Chapel at Versailles and Boffrand's Cathedral at Nancy show different and not to be neglected ideas.

c. Comparison of French Church Types od the Renaissance with those of other Countries.

When the architecture of the Renaissance left its native l land of Italy, there commenced for it the character of a world style. To correctly judge its part in the domain of church architectwre in France, it is necessary to cast a comparative glance on types, which it has particularly created as a church style.

1. Principal Types of Renaissance Churches outside France.

937. Their Origin.

From the step by step development of the alliance of the G Gothic and the antique Roman styles, according to the conditions of combinations and of the countries in which they occurred, arose a series of prominent buildings, which are to be recognized as ideal types of Renaissance churches, even where not completely executed. On account of clearness we divide them into six groups.

These different types of development form two series of steps in which the Gothic diminishes and the Renaissance elements again increase. The examples mentioned here suffice to prove, that every proportion of the combination of the two s styles is conceivable.

The first phenomenon shown to us by the comparison of the types of the two first groups is, that the same cause of ideas in Italy and France led to opposed forms.

First Group.

938. Difference between Italy and France.

Before the Renaissance the antique element was the native one in Italy. It was the Gothic in France. In the domain of compromise and of the combination of nature with foreign elements the same psychological and esthetic principles are seen to prevail; but since in both countries the bases of the native styles were diametrically opposed, then opposed results proceed from the combinations.

In Italy from 1296 to 1420 -- for with this period in Florence must be compared the French transition style and the early Renaissance of Francis I from 1500 to 1540 -- the interiors sprung from the antique feeling for space were clothed in reduced Gothic details. In France interiors composed and built in Gothic soon after 1500 and even to 1600, and frequently exteriors also, were embodied in antique details and its formulas for treatment.

939. Cathedral at Florenme.

Type A. The Cathedral of Florence (begun 1296 and enlarged in 1357) and S. Petronio at Bologna (after 1390) exhibit the antique principle of an interior with the ancient Roman spaciousness, wider spacing of piers and mighty arches.

The beautiful bays of the new cathedral of Siena belong to

this tendency, but often a style more based on the memory of the form.

On the Dalmatia at Florence begun by Giotto, the non-Gothic forms and compositions are more numerous than the Gothic.

etc. [illegible]

Type B. The last stage of this tendency is perhaps S. Fermo's monumental done for the conclusion of S. Fortunio in Solozza [1411] (about 1421). It combines elements of the tomes of the sacristia of Milanese and of Pavia with the studies of Brunelleschi for S. Spirito into a splendid Renaissance structure with partially Gothic clothing, that also contains Renaissance elements.

Note 1411. Preserved among the drawings in the sacristy of the church.

[illegible]

Type C. [illegible] on the contrary emphasizes an antique idea, which perhaps has not been sufficiently recognized or made prominent; the firmness, connection and proportions of the antique columns in [illegible] [1412]

[illegible] wise the strong animation, and relating the majesty of the Gothic and masts, everything is in connection with Gothic vaults. In spite of the frequently measurable Gothic a grand Renaissance idea is here anodiel, and the Gothmers began on, when in 1401 was desired to have no Gothic but a new church.

Note 1412. He has perhaps for the first time emphasized this in the 3 to edition of Burckhardts picture, where an error in printing and not our fault, has changed the word "[illegible] (serbes) into "[illegible]".

Second Period. Gothic changes in antique Renaissance.

As from late Romanesque and Roman forms, which we mention, not in the chronological sequence of their origin, but in the of their stylistic development.

Sag. Monastery at Salem.

Type D. In the Monastery at Salem, the wonderful Romanesque "Ge is Jerusalem" exhibits the system of a nail vaulted with slender conjugal columns. In in some examples of the school of Zurich, the supporting columns at the angles of chaos are small like Gothic, but the rest Romanesque work.

this tendency, but show a style more based on the harmony of the forms.

On the Campanile at Florence begun by Giotto, the non-Gothic forms and compositions are more numerous than the Gothic.

940. Peruzzi's Dome for S. Petronio.

Type B. The last stage of this tendency is perhaps B. Peruzzi's wonderful dome for the completion of S. Petronio in Bologna [1411] (about 1521). It combines elements of the domes of the cathedrals of Florence and of Pavia with the studies of Bramante for S. Peter into a splendid Renaissance structure with partially Gothic clothing, that also contains Renaissance elements.

Note 1411. Preserved among the drawings in the sacristy of the church.

941. Cathedral at Milan.

Type C. The interior of the Cathedral of Milan (after 1386) on the contrary emphasizes an antique idea, which perhaps has not been sufficiently recognized or made prominent; the firmness, connection and prominence of the antique colonnades in four incomparable series, [1412] which expresses at the same t time the strong animation, and retains the majesty of the broad halls, everything is in combination with Gothic vaults. In spite of the frequently miserable details a grand Renaissance idea is here embodied, and the documents teach us, that in 1401 men desired to have no Gothic but a new church.

Note 1412. We have perhaps for the first time emphasized this in the 5 th edition of Burckhardt's Cicerone, where an error in printing and now our fault, has changed the word " "Reihe" (series) into "Renaissance".

Second Group. Gothic churches in antique Garments.

We find here Portuguese and French types, which we mention, not in the chronological sequence of their origin, but in that of their stylistic development.

942. Monastery at Belem.

Type D. In the Monastery at Belem, the wonderful Chapel "Mor da Egrega dos Jeronimos" exhibits the stytem of a hall church with slender polygonal columns. As in some examples of the school of Gaillon, the supporting rounds at the angles of these are still like Gothic, but the rich arabesque work,

which exponds to the values in use dennis in future. 1118

[illegible] Dur Jurt, the commencement this tower of the [illegible]

In another architecture we see this criterion of form [illegible] [illegible] occur in France. In the domain of church architecture we have to record only small fragments in the interior of the church at Giorra and on the facade of the church at [illegible].

Sub. 3. Frescoes in Paris.

Type 4. Just as we see the Florentines, when the French Gothic presented itself to them, held fast to the traditional rectilinearness and to horizontal endings, so do we see, when the Italian Renaissance made its return visit in France, that the French adapted to the Gothic framework of the interior, which was the personification of their ideal, merely clothing it in Italian details.

We here see a French cathedral closed in the Milanese style. Renaissance forms of the style of Francis I, in which as Anonymus Saint-Jean says, the days of S. Denis or of Amiens rise on the plan of Notre Dame in Paris.

Third Group. Early Renaissance Composition in high [illegible].

Sub. Cathedral at Pavia.

Type 5. The Cathedral at Pavia was begun in 1127 but long [illegible] of great types, in which occurs a building influenced by Gothic but in general like the antique. It is like a kind of [illegible] fusion of the ideals of the Cathedrals of Florence and of Milan with S. Lorenzo in the latter city and an innovation of the two former in many ways. Christoforo Rocchi a pupil with Bramante's assistance was [illegible] in a modern way a preliminary stage of two very different works, S. Peter in Rome and S. Frescoes in Paris, 5 years before the latter and executed in the mature forms of the Milanese early Renaissance.

Sub. Cathedral of Grenoble.

Type 6. [illegible] [illegible] out of the masses translated into the noble forms of the Ital-

which extends to the vaults in the panels is Italian. [1413]

Note 1413. See Art. 710 concerning this type of the style.

In secular architecture we see this principle of form treatment perhaps occur in France. In the domain of church architecture we have to record only small fragments in the interior of the church at Gisors and on the facade of the church at Montresor.

943. S. Eustache in Paris.

Type E. Just as we see the Florentines, when the French G Gothic presented itself to them, held fast to the traditional spaciousness and to horizontal endings, so do we see, when t the Italian Renaissance made its return visit in France, that the French adhered to the Gothic treatment of the interior, which was the personification of their ideal, merely clothing it in Italian details.

We here see a French cathedral clothed in the Milanese early Renaissance forms of the style of Francis I, in which as Anthyme Saint-Paul says, the bays of S. Denis or of Amiens r rise on the plan of Notre Dame in Paris.

Third Group. Early Renaissance Composition in high Renaissance details.

944. Cathedral at Pavia.

Type F. The Cathedral at Pavia was begun in 1487 but long remained unfinished, and it is the first example of a series of great types, in which occurs a building influenced by Gothic but in garments like the antique. It is like a kind of talented fusion of the ideals of the Cathedrals of Florence and of Milan with S. Lorenzo in the latter city and an improvement of the two former in many ways. Christoforo Rocchi h here with Bramante's assistance has established in a notable way a preliminary stage of two very different works, S. Peter in Rome and S. Eustache in Paris, 5 years before the latter and executed in the mature forms of the Milanese early Renaissance.

945. Cathedral of Granada.

Type G. The magnificent Cathedral of Granada, one of the noblest buildings of Christendom, with the use of its very interesting domed structure as choir, exhibits a Gothic treatment of the masses translated into the noble forms of the Ital-

Italian high Renaissance. One finds here a further development of ideas and forms, that occur in the buildings of the G Cathedral of Pavia,[1414] on the domed structure of S. Maria di Canepanuova in the same city, on the choir of the Cathedral of Como, and later occasionally in S. Eustache in Paris.

Note 1414. Juste, C, in the Zeits. der Christ. Kunst. Year 9, Heft 7, 8, gives an interesting study on the Cathedral of Granada, on the basis of the works of Manuel Moreno. He seeks to establish the participation of Enrique de Egas, who commenced the building about 1509, and that of Diego de Siloe, to whom it has been heretofore attributed. The latter assumed charge of the work in 1528 and prepared a new model. From the former comes the general composition. Juste names him o once as a Gothic master.

Yet since the Hospital de Santo Cruz at Toledo was likewise by him, and this affords undeniable evidence, that he knew t the Porta della Rana and the Plinius' memorial of the Cathedral of Como, and further the portal of Omedeo at the Certosa of Pavia, thus the analogies here emphasized by us of the Cathedral of Granada with those of Pavia and of Como are not merely accidental. Already Alberti on the Annunciata at Florence and in S. Francesco at Rimini treated the choir as a domed structure.

We have mentioned two examples of pier treatments in France, which might lead to this subdivision of the nave.

Fourth Group. Churches with a minimum of Gothic Influences.

946. Tuscan Buildings.

Type H. Excepting the lantern of the Florentine Cathedral, there occur in the churches of Tuscany after Brunellesco scarcely any Gothic influences. They exhibit chiefly a combination of the Early Christian basilica with some elements, that must be more or equally Lombard and Byzantine than Gothic.

947. Church of S. Peter in Rome.

Type I. The entire circle of ideas and the entire ideal of the Italian Renaissance united in Bramante's designs for S. Peter, which fused together the Tuscan, the Milanese and the Roman.Renaissance into perfect harmony. And again all later architectural ideas of the Renaissance in the domain of church

architecture on the one hand are to be referred to unexpected designs from that colossal structure, but unfortunately yet more to the much less happy solutions, which were executed f from 1547 until the death of Bernini.

Of a Gothic influence of antique forms can be mentioned in Bramante's designs only the treatment of the choir aisles and of the apse. But these may just as well be derived from Byzantine, Early Christian and Roman elements, just as the good continuous connection of the pilaster groups with the domical arches and the towers.

948. Other Types of Bramante.

Nothing gives a richer representation of the beautiful churches, that one can design in the Italian high Renaissance, t than the sketches and studies of Bramante for the rebuilding of S. peter and the studies of the architects, who had been employed in his architectural office. Whoever lives in these as a creative architect, and does not merely pass over them like a blind notary in the history of art, will recognize the truth of this evidence in favor of the Italian high Renaissance.

It is so much more a duty to emphasize this, since in Italy itself the religious and political conditions likewise hindered so much the development of this magnificence of church architecture, or made different elements very deserving of consideration almost unrecognizable by overloading them with the insolent and empty forms of the 17 th and 18 th centuries.

Nearly all French domical structures of the 16 th century stand under the influence of Bramante's designs for S. Peter. Those after the 17 th century are under the influence of the type as transformed by Michelangelo, Vignola and their successors.

949. S. Fedele in Milan.

Type X. S. Fedele in Milan exhibits one of these types. There the arches of the nave are sufficiently stilted, are of wide span, and yet are slender, noble and distinguished. Such Bohemian compartment vaults rise on such transverse and side arches, have a very good effect and adjoin them much better than the cross vaults in the Temple of Peace. (Basilica of Maxentius).

Fifth Group. Antique Compositions in antique forms with

Gothic Accenting of the vertical connecting Members.

950. Domes by Michelangelo and of Padre Pozzi.

Type L. Michelangelo, in the change of the subdivision of the exterior as well as on the dome by the good combination of buttresses and ribs, returned to an earlier model by Bramante, and again introduced the Gothic principle of vertical connection in a perceptible way.

The last stage of this tendency, which one may conceive by the translation of a Gothic subdivision into forms like the antique, is a type in which the vertical unbroken forces and members is employed in a building with antique Roman proportions and vaults, and is executed by means of columnar subdivisions likewise according to antique proportions with the aid of the principle of returned entablatures and transverse arches. The Barocco shows us the same, as well as the dome and the drum, which Father Pozzi composed as an apparent perspective for S. Ignazio in Rome in a beautiful and strong manner. It is a further development of the external subdivision of t the dome of S. Peter transferred to an interior.

As just stated, since the beginning of the 17 th century all French domed buildings adhere to this type.

Sixth Group. Types with Byzantine Elements.

951. Types with alternating Rhythm.

The Grecian and Roman, the Early Christian, the Romanesque and the Gothic architecture knew only the rhythm of a row of columns or of piers with equal or apparently equal intervals.

The alternating rhythm of wide and narrow intervals, which forms the system of "rhythmic bays", remained as good as never used.

The architects of the Church of S. Marco in Venice and of its daughter, S. Front at Perigueux, perhaps alone in the West, had recognized the mighty power, that was innate in this arrangement, and combined the same with Byzantine elements.

That appears to be exactly the arrangement, that naturally corresponds to vaulted construction with vast stresses. By it the arch first received a widely spanning elastic movement.

The alternation of tunnel vaults and domes produces a pulsating rhythm, that according to the case is always animated, but also has a majestic or even a triumphant effect, and is

[illegible] in Padua.

The types of a series of doors [illegible] derived from S. Maria in Venice, or of doors alternating with tunnel vaults, as sanctioned by S. Giorgio in Piscinara, e. Vicenza in Campi, S. Giovanni in Venice, and further the Church of the same name in Bologna and S. Giacomo in Padua, belong to the most interesting and most effective arrangements, which is particularly suitable for a treatment of further development in the Renaissance style. In this type is scarcely to be recognized a direct Gothic influence, and it is indeed limited to the combination of pilasters and transverse arches by means of a [illegible].

Note 113. For the type with alternation of tunnel vaults and doors, and rhythm of doors in cross form, i.e., on two intersecting axes, I refer to my addition to the fifth edition of Burckhardt's Cicerone (1884) in reference to S. Marco in Venice. [illegible] entitled my successors.

The type of the nave of S. Giacomo Maggiore at Bologna with round arches of wide span (1486-1518) belongs to these, and is already common in France in the Romanesque-Byzantine Gothic of Angoulême.

The [illegible] connection makes it somewhat striking, that a [illegible] of this group of the Renaissance in France [illegible] disregarded.

2. Principal Types of Renaissance Churches in France and their Relation to the Gothic Types.

a. [illegible]

Just are then the types of church architecture, that we [illegible] in the France Renaissance?

If one regards only the existing monuments of 1500-1545 exclusively as single churches, then the most striking result is, that according the domes, one church always stands before the same Gothic line of the churches and of strictly changed structural framework.

In spite of this permanence of the Gothic general layout, one may recognize three chief types or groups in this transition of churches.

especially worthy of a church building, as shown by S. Giustina in Padua.

The types of a series of domes [1415] derived from S. Marco in Venice, or of domes alternating with tunnel vaults, as shown by S. Sepolcro in Piacenza, S. Niccolo in Carpi, S. Salvatore in Venice, and further the Church of the same name in Bologna and S. Giustina in Padua, belong to the most interesting and most effective arrangements, which is particularly suitable for a treatment of further development in the Renaissance style. In this type is scarcely to be recognized a d direct Gothic influence, and it is indeed limited to the combination of pilasters and transverse arches by means of a returned entablature.

Note 1415. For the type with alternation of tunnel vaults and domes, and rhythm of domes in cross form, i.e., on two i intersecting aisles, I refer to my addition to the fifth edition of Burckhardt's Cicerone (1884) in reference to S. Marco in Venice. p. 34. In the later editions these remarks were omitted by my successors.

The type of the nave of S. Giacomo Maggiore at Bologna with round arches of wide span (1498-1518) belongs to these, and it already occurred in France in the Romanesque-Byzantine Cathedral of Angouleme.

The latter circumstance makes it the more striking, that t the tendency of this group of the Renaissance in France remained disregarded.

2. Principal Types of Renaissance Churches in France and their Relation to the Foreign Types.

952. The three main Groups.

What are then the types of church architecture, that we have recognized in the French Renaissance?

If one regards only the existing monuments of 1500-1745 effective as entire churches, then the most striking result is, that excepting the domes, one almost always stands before the same Gothic idea of the structure and of slightly changed structural framework.

In spite of this permanence of the Gothic general design, one may recognize three chief types or groups in this treatment of churches.

1. Les cancones of the 16 th century, which approximately
cover the source proportions of the motet of one mass.

2. The cancones of 1503, some [illegible] propri-
ous are no longer as simple, but approximate more to those
of the Italian cancones of the school of Vicenza.

[illegible] by imagine with be-
ware and dance without them.

3. The lined ballades.

[illegible]
structure was closed in the times of the Milanese style of Pro-
vence and of the style of Francis I; and then passed to the
times of the style of Henry II, when gradually they came to
avoid chorses in the time of the high renaissance. Finally
after Louis XIII, the "court" axial scoring was combined with
the madras of Vicenza and its followers.

[illegible]

The greatest attention is due to the first of the three ch-
ief types of genre. It is in further of secondary interest, on
the one hand to consider the sequence of the French masses of
that type in which a chorus conceived in Gothic is successiv-
ely clothed with the retail forms of the early Renaissance,
the style of "Vicenza" of Valcia, and that of the high Renais-
sance, on the other hand to bring the same two connection w
with the early Italian type of instrumental conceived in the ac-
tions but clothed in Gothic. By a comparative approximation
these two great Italian and French style groups become much m
ore sensible.

At the beginning of this work on the French Renaissance, we
said [illegible] the general chorus of designing the latter
Italian cancones as Gothic works, and in consequence tempor-
alized the Renaissance in Italy to only begin about 1450. [illegible]
During the further development of this study we acquired the
conviction, that it is more correct to distinguish then as Ren-
[illegible]
also that of [illegible] reaches to the age of Dante.

Note 1416. See p. 1.

The Italian group of Renaissance cancones in Gothic clothi-
ng (1386-1450) and the French of the 16 th century with cons-

1. The churches of the 16 th century, which approximately retain the Gothic proportions of the height of the nave.

2. The churches after about 1638, whose internal proportions are no longer as slender, but approximate more to those of the Italian churches of the school of Vignola.

These two types again differ externally by facades with towers and those without them.

3. The domed buildings.

During the early Renaissance this Gothic conceived superstructure was clothed in the forms of the Milanese style of Bramante and of the style of Francis I; men then passed to the forms of the style of Henry II, when generally they came to build churches in the time of the high Renaissance. Finally after Louis XIII, the Gothic axial spacing was combined with the arcades of Vignola and his followers.

958. Comparison with the first Italian Group.

The greatest attention is due to the first of the three chief types or groups. It is further of especial interest, on the one hand to consider the sequence of the French stages of this type in which a church conceived in Gothic is successively clothed with the detail forms of the early Renaissance, the style of Marguerite of Valois, and that of the high Renaissance, on the other hand to bring the same into connection w with the early Italian type of interiors conceived in the antique but clothed in Gothic. By a comparative approximation these twogreat Italian and French style groups become much m more intelligible.

At the beginning of this work on the French Renaissance, we still followed the general custom of designating the latter Italian churches as Gothic works, and in consequence thereof, allowed the Renaissance in Italy to only begin about 1420.[1416] During the further development of this study we acquired the conviction, that it is more correct to designate them as Renaissance churches in forms like Gothic. Thereby not only the beginnings of the Renaissance, of sculpture and painting, but also that of architecture recedes to the age of Dante.

Note 1416. See p. 1.

The Italian group of Renaissance churches in Gothic clothing (1266-1420) and the French of the 16 th century with Goth-

Gothic construction in the Milanese blending of the style of Bramante I, in spite of many imperfections, are creations and modifications of the very greatest importance for all future of architecture, since they have shown the two principal ways for the incorporation of the antique method of design into the ideas of the Gothic structure and its mode of composition.

The former group exhibits the antique consciousness, the majesty of its interior, its harmony, and it naturalizes antique in Gothic forms and its world of ideas. The French group indicates the principle of vertical composition, connection of forms and the composed plan[147] into the antique-Roman world of form, or more precisely stated, develops further the Lombardic beginnings and especially the Milanese mode of composition of the style of Bramante in a more definite manner.

Note 147. The compound plan was not entirely unknown to the Romans, as shown by that ruined fragment of Aeneas Vico on as "le Orgogliosi".

§94. Different Phases of the First French Type.

Through leaving the Gothic structural system of the Ambrosian, the French Renaissance in the early period, in the style of Margherita de Valois, and in the time of its climax, created three phases of the style with all the forms and originality, that are necessary to complete and finish an entire architectural style, while each of these phases contains various characteristic types of the stages of development.

And there is some of these types the beauty of form or even in the perfection in each, that these works of the alliance of Gothic and of Bramante's Renaissance in Lombardy and Rome is not inferior to Gothic-- as one may easily believe -- in unlimited flow, but certainly surpasses it. It was once since it again introduced new elements into architecture, where the Gothicism had more or less foreseen.

This is a result, which appears even among the critics, who have frequently accused the Gothic of a. weakness in Gothic; but we refer to the foundation of a much more refined development of the style, that entirely justifies our decision.

§95. Works of the High Renaissance.

It might at first appear, as if the development of the magnificent high Renaissance had undertaken yet more than in Lo-

Gothic construction in the Milanese clothing of the style of Francis I, in spite of many imperfections, are creations and acquisitions of the very greatest importance for all future of architecture, since they have shown the two principal ways for the introduction of the antique method of design into the ideas of the Gothic structure and its mode of composition.

The former group exhibits the antique spaciousness, the majesty of its interiors, its harmony, and it naturalizes the dome in Gothic forms and its world of ideas. The French group introduces the principle of vertical composition, connection of forms and the compound pier [1417] into the antique-Roman world of form, or more correctly stated, develops further the Italian beginnings and especially the Milanese mode of composition of the style of Bramante in a more Brilliant manner.

Note 1417. The compound pier was not entirely unknown to the Romans, as shown by that ruined fragment at Avenches known as "Le Cigognier."

954. Different Phases of the first French Type.

Without leaving the Gothic structural system of the superstructure, the French Renaissance in the early period, in the style of Marguerite de Valois, and in the time of its climax, created three phases of the style with all the forms and principles, that are necessary to complete and finish an entire architectural style, while each of these phases contains various subordinate types of the stages of development.

And indeed in some of these types the beauty of form or even its perfection is such, that these works of the alliance of Gothic and of Bramante's Renaissance in Lombardy and Rome is not inferior to Gothic-- as one may easily believe -- in unified flow, but decidedly surpasses it. It was this, since it again introduced new elements into architecture, which the Gothicists had more or less forgotten.

This is a result, which surprises some among the critics, who here frequently speak of the Church of S. Eustache in Paris; but we refer to the fragments of a much more refined development of the style, that entirely justifies our decision.

955. Works of the high Renaissance.

It might at first appear, as if the development of the magnificent high Renaissance had undertaken yet more than in It-

Italy, which never came to completion and scarcely possesses any passing grace. If is so more closely examined, as may be seen in our section on the treasures, one finds searching notes for real treasures and the secret evidence of seven [illegible]. [illegible] only [illegible]-
ay was leaving to posterity something magnificent.

[illegible]. The Domed Auditorium.

We cannot find the opinion justifiable, that the group of famous domed structures, in spite of much that is deserving, can so far possess no equal available for what is produced in the great Italic centuries.

In the 18 th century it may be seen to occur in unpaid ma-
ge inadequate examples, that appear to promise more. For c
[illegible], domed construction only begins with Michelian's rule.

It was an inexcusable misfortune for France as for all [illegible]
Occasionally, that the Chateau of S. Peter was not completed by
Francois and Louis II with the intended moorings and [illegible]-
ros by [illegible] like Michelangelo's, Raphael and Sansovino in t
[illegible] overlooking Italy. It would have been the most magni-
ficent occasion of the monuments of Christianity and of a
[illegible]. Instead of this the building was in the form, that pos-
ition from the [illegible] [illegible] by [illegible] and
[illegible]
Chateau of Vignola occupying an architectural logia of the Ron-
an Baroque Church.

[illegible] of S. Peter, that immeasurably constant Renaissance cathedral
of the most diverse types were developed, when also that it
was difficult to conceive a more quietness, majestic and ex-
pressive building, than is actually this soon-making Vign-
ola's Chateau of the Jesuits.

Place with the Pantheon or Sanctis in the lower [illegible]
[illegible], all the design of domed churches [illegible] on a [illegible] so-
[illegible]
[illegible] of churches for S. Peter.

A second disadvantage was, that from religious and politic-
al considerations of French church architecture, domed struc-
tures have been [illegible], where types developed [illegible] f
solution only in the colonnaded spaces of S. Maria del Fiore and

Italy, which never came to completion and scarcely presents any starting points. If it be more closely examined, as may be seen in our Section on the fragments, one finds starting points for real treasures and the assured evidence of seven stages of development (see p. 661), for which only opportunity was lacking to produce something magnificent.

956. The Domed Architecture.

We cannot find the opinion unjustifiable, that the group of French domed structures, in spite of much that is deserving, can so far present no equal substitute for what is produced in the great Gothic cathedrals.

In the 16 th century it may be seen to occur in chapels with interesting examples, that appear to promise more. For c churches, domed construction only begins with Richelieu's rule.

It was an inexpressible misfortune for France as for all C Christendom, that the Church of S. Peter was not completed by Bramante and Julius II with the intended mosaics and sculptures by masters like Michelangelo, Raphael and Sansovino in t the style preceding 1515. It would have been the most magnificent creation of the architecture of Christianity and of a art. Instead of this the building was in the form, that resulted from the unpardonable amputations by Michelangelo and the forced elongation under Paul V, together with the Jesuit Church of Vignola becoming an architectural dogma of the Roman Catholic Church.

Whoever has learned from Bramante's studies for the Church of S. Peter, what immeasurably beautiful Renaissance churches of the most diverse types were developed, must allow that it was difficult to conceive a more spiritless, mediocre and unexpressive building, than is actually this epoch-making Vignola's Church of the Jesuits.

First with the Pantheon of Soufflot in its lower internal parts, did the design of domed churches enter on a partly sounder path, perhaps unconsciously connected with certain studies of Bramante for S. Peter.

A second disadvantage was, that from religious and political considerations of French church architecture, domed structures were set as models, whose types developed their full s splendor only in the colossal spans of S. Maria del Fiore and

of S. Sauve at Aix, the Cathedral of Paris. The earlier ambulatory, like S. Paul in Rome, the type is still monastic; in its contrary for the internal effect the scale of the Dome of the Invalides and of the Sacre Coeur, a Paris is already on a

[illegible]

rival Italian edifice from the Renaissance open. In my so, the in the design of Mansart's but owner for the effect of contrast and the Romantic love for exciting form may have been in favor of the more of the Dome of S. Pierre.

Seen from the exterior, the more is better and [illegible] order for a monument, according of its course. If the in [illegible] to the [illegible] and the Pantheon Rome, particular in the [illegible] and as a centre of the city and of a [illegible], then a few domes [illegible] in Vienna and in Berlin, that the tower of S. Queenan as a [illegible] of the open [illegible] of the old imperial city does not have a more impressive [illegible], and even [illegible] more [illegible].

Or if in Paris, [illegible] as the same [illegible] the Dome of the Invalides and the [illegible] Gothic towers of S. Germain, [illegible] the better [illegible] [illegible] and door.

[illegible] everything at a [illegible] [illegible] however [illegible], it is only easy to recognize, that on a small scale even in Jerry, Pennsylvania's Jesuit [illegible] the [illegible] [illegible] be [illegible], and [illegible] the domes of Van-[illegible] and the Dome of the Invalides, in [illegible] of the [illegible] [illegible], have [illegible] a [illegible] [illegible], and [illegible] must be [illegible] among the [illegible] works of the [illegible].

4. Objections of Criticisms of the Church Architecture of the Renaissance in France.

XVI. [illegible]

In all [illegible] [illegible] [illegible] [illegible] has always [illegible] its [illegible] and most [illegible] works in the domain of [illegible] problems.

But just for the church architecture of the Renaissance in Germany and also for the French Renaissance, man will not allow this fact to be true.

If [illegible] [illegible] to be [illegible], [illegible] [illegible] [illegible] the entire [illegible] [illegible] from [illegible]

of S. Peter or even the Cathedral of Pavia. For smaller churches, like S. Paul in London, the type is still admissible; on the contrary for the internal effect the scale of the Dome of the Invalids and of the Pantheon in Paris is already no l longer sufficient. Frequently a further development has received better service from the Byzantine type. It may be, that the desire to substitute tall domes for the effect of towers and the Northern love for aspiring forms may have acted in favor of the type of the Church of S. Peter.

Seen from the exterior, its mass is better suited than any other for a monumenta, accenting of its centre. If one is accustomed to the appearance made by the Florentine dome, presented in the landscape and as a centre of the city and of i its surroundings, then a few days later in Vienna how it occurs, that the tower of S. Stephen as an indication of the centre of the old imperial city does not have a more imposing e effect, and even appears more slender.

Or if in Paris, when one sees at the same time the Dome of the Invalids and the pointed Gothic towers of S. Clotilde, t then the latter appear tolerably small and poor.

After we have fully emphasized this restriction in order to measure everything at a proper scale whenever possible, it is only easy to recognize, that on a small scale even in Italy, Primaticcio's destroyed Mausoleum des Valois would be unique, and that the domes of Val-de-Grace and the Dome of the Invalids, in spite of the defects mentioned, have externally a high architectural worth, and decidedly must be counted among the best works of the West.

d. Objections of Criticisms of the Church Architectre of the Renaissance in France.

957. Introductory. Partial Justification of the Critics.

In all ages and in all styles an art period has always produced its highest and most perfect works in the domain of religious problems.

But just for the church architecture of the Renaissance in general and also for the French Renaissance, men will not allow this fact to be true.

If this meaning be shown to be correct, then must one ask, whether the entire art tendency inseparable from modern cult-

[illegible] and Gothic are a [illegible], and [illegible] the time of the Renaissance.

Quite [illegible], [illegible] VILLAMART, [illegible] style of architecture, [illegible] Finally, [illegible] [illegible] concerned with the pointing Gothic [illegible].

Secondly, it is believed, that it is less important in the issues of current architecture, than in that of secular architecture.

Finally, Viollet-le-Duc objects to the Renaissance, that it [illegible] the national art in France.

[illegible], the opinion is frequently heard, that [illegible] is less Christian than the Gothic style.

[illegible] lacers have led to a peculiar result. We are in possession on the one hand, to not recognize an almost justification for the connections mainly made to the Renaissance; but we have sympathies with the feeling from which these conjectures source. And yet we enjoy being obliged to say on the other side, that these conflicting judgments must cause silent, if one consciousness more loyalty into one processes of the style, and opposes accompanied with the criticisms, leaves to know the risals, that it pursues and frequently commences to exag-[illegible].

Ed. Lequeux Superiority of the Gothic.

In the discussion, that the chief architecture of the Renaissance has accomplished less than the Gothic, there is on the one hand only too much cause, and on the other an entire [illegible].

[illegible] [illegible] churches are Gothic churches erected with more correctly materials, refers only to the churches built about since 1825 after the type of the Jesuit church in Rome, constructed with boulse of ashlers, for in the is the century the Gothic structures seems were restored in the churches, and the ornamentation a was not more costly than the other.

Viollet-le-Duc emphasizes the inferiority of the Renaissance churches to Gothic in a much stronger way. But its critics only correctly concerns the loose mentioned type of the 17 th century, and to the not always happy attempts of the 18 th to [illegible] the [illegible] Gothic in the [illegible] Italy. [illegible]

culture is not built on a conceivable error, and thus is this not true of the Renaissance.

Quite generally, one meets with four different kinds of unfavorable judgments. Firstly, men hold its works to be less important than the preceding Gothic cathedrals.

Secondly, it is believed, that it is less important in the domain of church architecture, than in that of secular architecture.

Thirdly, Viollet-le-Duc objects to the Renaissance, that it killed the national art in France.

Fourthly, the opinion is frequently heard, that this style is less Christian than the Gothic style.

Our labors have led to a peculiar result. We are in position on the one hand, tn not recognize an earnest justification for the objections usually male to the Renaissance; but we even sympathize with the feeling from which these objections sprung. And yet we enjoy being obliged to say on the other side, that these censuring judgments must become silent, if one penetrates more deeply into the purposes of the style, a and becomes acquainted with its capabilities, learns to know its ideals, that it pursued and frequently commenced to execute.

958. Apparent Superiority of the Gothic.

In the assertion, that the church architecture of the Renaissance has accomplished less than the Gothic, there is on t the one hand only too much truth, and on the other an entire error.[1418]

Note 1418. The statement of Choisy, that the Renaissance churches are Gothic churches erected with more costly materials, refers only to the churches built about since 1625 after the type of the Jesuit church in Rome, constructed with vaults of ashlars, for in the 16 th century the Gothic structural means were retained in the churches, and the ornamentation w was not more costly than the older.

Viollet-le-Duc emphasizes the inferiority of the Renaissance churches to Gothic in a much stronger way. But his criticism only actually concerns the baove mentioned type of the 17 th century, and to the not always happy attempts of the 16 th to insert the compound piers in the antique orders, that does n

not always secure on entirely harmonious balance. See Dieti-[illegible]

In sculpture on but one hand in our studies [illegible] on the man-ner, that the renaissance had at command for producing a reli-gious effect, and on the other to refer back to the Greeks on the types only existing in fragments (p. 85?), in order to [illegible] ideas of the style.

Note 1419. We refer here to the means furnished by Gresc-[illegible] the art of [illegible] the lighting, to the value of the round arch, of the form of the dome, and of the connection with the [illegible] arts. They appear next in Cortarvuhe.

The complaints of Henri Martin on the replacing of the oson-[illegible] cross vaults by these tunnel vaults is entirely justif-ied, but only for the cathedral after Louis XIII. One must re-[illegible] to the conditions of ancient Rome in order to conceive such a great retrogression in architecture. The semantic ef-[illegible] broken arcs and of a leader, that does not require the use of [illegible] 1420

Note 1420. In the triforeyte of the church of S. Peter, the effect of the tunnel vaults is wonderfully beautiful. The ex-tensions in its nave are monotonous and an architectural ori-ma. For 107 years every intelligent architect of the Church of S. Peter was objected to this form, when it concerned a nave for the church. When Moderno did his best to lessen th-is injury.

And this miserable arrangement with more or less inconsci-ng aile compartments is it, which from religious reverence f for the Queen of the Jesuits and the Vatican has been adop-ed by the trained creators of the airy Gothic vaults for al-[illegible] the interiorly to the Gothic.

At a final [illegible] Gothic architecture, strictly taken, place in our hands as a means only continual variations of one and the same idea.

not always secure an entirely harmonious balance. See Dictionnaire Raisonnee etc. Art. Architecture. Vol. 1. p. 240.

It suffices on the one hand in our studies [1419] on the means, that the Renaissance had at command for producing a religious effect, and on the other to refer here to the Section on the types only existing in Fragments (p. 658), in order to recognize in what points these complaints are correct, and h how much they are unfounded in others concerning the capabilities of the style.

Note 1419. We refer here to the means furnished by Greco-Roman art, Early Christian, Byzantine and Gothic. Further to the art of handling the lighting, to the value of the round arch, of the form of the dome, and of the connection with the sister arts. They appear next in Carlsruhe.

The complaint of Henri Martin on the replacing of the beautiful cross vaults by these tunnel vaults is entirely justified, but only for the churches after Louis XIII. One must return to the conditions of ancient Rome in order to perceive such a great retrogression in architecture. The esthetic effect of a tunnel vault is then only beautiful, if it be an unbroken whole and of a length, that does not require the use of intersecting side compartments. [1420]

Note 1420. In the transepts of the Church of S. Peter, the effect of the tunnel vaults is wonderfully beautiful. The extensions in the nave are monotonous and an architectural crime. For 107 years every intelligent architect of the Church of S. Peter has objected to this form, when it concerned a n nave for the church. Even Maderna did his best to lessen this injury.

And this miserable arrangement with more or less interesting side compartments is it, which from religious reverence f for the Church of the Jesuits and the Vatican has been adopted by the talented creators of the airy Gothic vaults for almost all churches after 1635. In this type is indeed manifest the inferiority to the Gothic.

As a final reply to this assertion we recall, that while G Gothic architecture, strictly taken, places in our hands as a means only continual variations of one and the same idea, the Renaissance today offers at least twenty types and metheds

of composition, that are all merely conceivable architectural means for producing a religious effect, of combination and of development.

959. Apparent Superiority of Secular Architecture.

The view of the inferiority of the church architecture of the French Renaissance to its secular architecture appears as more justified. But by a closer acquaintance the reply is different.

Henri Martin writes:-- [1421] In church architecture the Renaissance with us does not exhibit that period of fame, that secular architecture shows. Anthyme Saint-Paul writes:--[1422] "The churches are the monuments, that have won least by the Renaissance, and by which the Renaissance has also won least".

Note 1421. Vol. 10. p. 476.

Note 1422. See his Renaissance Francais in Planat. Vol. 6. p. 379.

If an appearance of justification be also in these opinions, one must not be deceived concerning the true basis of the fact. It does not lie in a less stylistic capability in the l latter domain, but in that on the one hand Gothic architecture had accomplished so much in quantity and quality in church architecture, that the necessity and the opportunity for building new churches was already less in itself, and on the other hand was still further lessened by the terrible religious wars.

On the contray in the domain of secular architecture the G Gothic, in consequence of its nature and of the much lower s state of culture in its time, for long did not exhibit the h high results, that we see in the religious realm. Therefore to the Renaissance here remained a much greater problem to s solve in order to bring secular architecture to the same height, as that in the 16 th century church architecture was prepared for and capable of. This results with entire certainty from the fragmentary types collected by us.

Whoever is sufficiently acquainted with the Italian Renaissance to know, what elements and unexecuted projects in Italy were the ideals of Catholic Europe, and how these influenced Pierre Lescot's famous court of the Louvre, will almost with indignation reject the assertion, that the French Renaissance was less capable of acting in church architecture than in sec-

secular architecture. In numerous frescoes has it unexpected
not to conquer other difficulties, and it shows no weakness
in treatment and of forms of dessins, which can excel those
of the court of the Louvre.

The opportunity alone was lacking to the Renaissance in the
[illegible] on the only transmontaly examined types. (Page. 355).

The unknown architect of the transept facade of S. Ulrich
in Green Anjoy (Fig. 158) approached a more difficult occasion
in composition than Lescot in the Louvre court, and even
if everything did not result equally fortunate, one yet stands
before a work, that alone already reduces the authentic conse-
quence of his views more marvelled.

250. Conclusions to the French Origin.

Among the tendencies with which the Renaissance had to con-
tend in France we have emphasized the fact, that this style
in France was not as in Italy a flowering of national elements.
[illegible]
by of making this an objection lies on abyss indeed.

[illegible]
a national style: nothing is more foolish than regret for the
introduction of the Renaissance; nothing is more baseless to-
ward the [illegible]. Just after the Gothic, France would alone have
even lack to create a national style.

We have shown that the Gothic in France could have been fol-
lower then by no national style, [1]250 even because all nation-
al elements had already found their expression in the Gothic.
The more [illegible] in such a possibility, that one so frequently
meets, manifests an entire lack of understanding for the pro-
cess phenomena of the history of the world.

Note 1222. See Arts. 9 and 26.

Furthermore must be reason are a division between the v
views of French scholarship and learned man. Concerning and his
school would from the origin of the Renaissance, not in Italy
[illegible]
[illegible]
conscious. [1]250a Violet-le-Duc comprise therefore, that in the
12 to and 13 in centuries the life had borrowed from antique
art in France, an association, that we shall more fully prove-

secular architecture. In numerous fragments has it understood how to conquer other difficulties, and it shows an excellence in treatment and of forms of details, which can excel those of the court of the Louvre.

The opportunity alone was lacking to the Renaissance in the church domain at the right moment, as made clear by our Section on the only fragmentarily executed types. (Page. 658).

The unknown architect of the transept facade of S. Clotilde in Grand Andely (Fig. 163) approached a more difficult problem in composition than Lescot in the Louvre court, and even if everything did not result equally fortunate, one yet stands before a work, that alone already refutes the esthetic correctness of the views here mentioned.

960. Objections to its Foreign Origin.

Among the tendencies with which the Renaissance had to contend in France we have emphasized the fact, that this style in France was not as in Italy a flowering of national elements. But between the recognition of this fact and the propriety of making this an objection lies an abyss indeed.

Nothing is more unjust that the objection, that it is not a national style; nothing is more foolish than regret for the introduction of the Renaissance; nothing is more baseless than the belief, that after the Gothic, France would alone have been able to create a national style.

We have shown that the Gothic in France could have been followed then by no national style, [1423] even because all national elements had already found their expression in the Gothic. The mere belief in such a possibility, that one so frequently meets, manifests an entire lack of understanding for the great phenomena of the history of the world.

Note 1423. See Arts. 9 and 26.

Furthermore must be relacced here a division between the v views of French architects and learned men. Courajod and his school would find the origin of the Renaissance, not in Italy like Viollet-le-Duc and others, but in Flanders, Northern France and Burgundy, an opinion designated by us as entirely erroneous. [1424] Viollet-le-Duc complains thereon, that in the 14 th and 15 th centuries the life had departed from church art in France, an accusation, that we shall more fully inves-

invasions in the following Article.

Note 1124. See Art. 9.

c. Conclusion.

881. Artistic firmness of the French in the 18 th Cen-

tury.

Under no have another all inherits, and have their zealification for imitating the works of the Renaissance in France o another architecture, it is necessary to summarize the final results of these studies.

Proof of all the continuance of the architectural ancestors of the French must be sought. In spite of the statement of Viollet-le-Duc, that appears but slightly conflicts to us, that in the 18 th and 14 th centuries life had imported from the Gothic common architecture in France, and had adapted it-self to secular art, on the contrary we see the French together with the Italians transferred to France develop an indeed commercial firmness of the pow r of Jesus until the religious wars, on the one hand in order to control the estrangeness with a pure combination of firmness, good taste and imagination.

This unfortunately was only possible towards the peculiar and privileged location of France. By the geographical location it partakes of both the Southern and also of the Northern nature. In consequence the mode of origin of its nationality was influence by geography, history and development of civilization placed in a position, appearing alternately as a Southerner and a Northerner. [illegible] for the artistic history in art, the Northern for a tress, more conservative and realistic one.

This explains in part the character of the Renaissance in France, its tendency, as well as the tendencies, that are certain limits to it.

882. [illegible]

Further one so common opinion, that the Renaissance style is less suitable than the Gothic for churches, is sufficiently

investigate in the following Article.

Note 1424. See Art. 9.

e. Conclusion.

961. Artistic Freshness of the French in the 16 th Century.

After we have examined all domains, that come under consideration for judging the works of the Renaissance in French c church architecture, it is necessary to summarize the final results of these studies.

Forst of all the continuance of the architectural endowment of the French must be set forth. In spite of the statement of Viollet-le-Duc, that appears but slightly credible to us, that in the 13 th and 14 th centuries life had departed from the Gothic church architecture in France, and had applied itself to secular art, on the contrary we see the French together with the Italians transferred to France develop an indeed wonderful freshmess of the power of design until the religious wars, on the one hand in order to combine the attainments of their national Gothic with the charm of the new forms, and on the other to treat also compositions in the Italian spirit with a rare combination of freshness, good taste and imagination.

This undertaking was only possible through the peculiar and privileged location of France. By its geographical location it partakes of both the Southern and also of the Northern nature. In consequence the mode of origin of its nationality it contains Northern and Southern elements mingled. France was therefore by geography, history and development of civilization placed in a position, appearing alternately as a Southern and a Northern nation, frequently also assuming a somewhat intermediate character. The Southern elements fitted it for the classical tendency in art, the Northern for a freer, more naturalistic and realistic one.

This explains in part the character of the Renaissance in France, its tendency, as well as the tendencies, that set certain limits to it.

962. Apparently less Religious than the Gothic.

Further the so common opinion, that the Renaissance style is less suitable than the Gothic for churches, is sufficiently

and authority contradicted by the process, that finds the Renaissance has at its command all the elements for doing the American style in particular. It suffices for this to refer to our study of the means of studying as architectural relations either (Note 1410), and to the section on Forms (pages 386-388).

On the other hand it would be very unjust not to admit, that in many cases the opposition is well founded. But its origin is usually basis on a misunderstanding. The objection consists to only a portion of the connoisseurs basic and descerated are the Council of Trent.

Since in the countries in which the Reformation took root, scarcely any changes were erected, it cannot be maintained, that the Reformation generally pressed the character of the Italian, French and Gothic churches. That results from the correlations within the Gothic world and Church. In the Scandinavian on the architecture in the Jesuits and that of the Hugenots have we observed to explain the reason.

By the [illegible] and the means to command, the architecture [illegible] that has been possessed. Through the principal fate, [illegible] ation is not, it becomes the most understanding of all. The contrast between the face of the Gothic and of the Renaissance is indeed impressive in this. There is not a single Gothic idea, which has not clearly expressed in this style. And a not a single church of the high Renaissance exists to explain to us the high ideal of that magnificent period of climax, o only a single important interior makes known to us one of the ideals of early Renaissance. Is it then wonderful, that the prevailing opinion holds Gothic architecture to be a high-, more perfect and more Christian architecture than that of the Renaissance, in the domain of church architecture?

We here stand before a truly purely architectonic view, that [illegible] explanation and [illegible].

If the highest style of religious architecture of Christendom was overcrown by such [illegible] substitutes, that was not the fault of the [illegible] and architectonic nature of the style.

Architecture penetrates deeply into Italy during the 15 th and 16 th centuries, particularly in the higher and cultured

and splendidly contradicted by our proofs, that indeed the R Renaissance has at its commend all the elements for being the Christian style in particular. It suffices for this to refer to our study of the means of producing an architectural religious effect (Note 1410),and to the Section on Types (pages 658-662).

On the other hand it would be very unjust not to admit, that in many cases the objection is well founded. But the blame chiefly rests on a misunderstanding. The objection applies to only a portion of the churches built and decorated after the Council of Trent.

Since in the countries in which the Reformation took root, scarcely any churches were erected, it cannot be maintained, that the Reformation generally produced the character of the Italian, French and Catholic churches. That results from the procedures within the Catholic world and Church. In the Sections on the architecture of the Jesuits and that of the Huguenots have we endeavored to explain the reason.

By the elements and the means at command, the architecture of the Renaissance was the most perfect religious architecture, that had till then appeared. Through the historical fate, w which it met, it became the most unfortunate of all. The contrast between the fate of the Gothic and of the Renaissance is indeed impressive in this. There is not a single Gothic ideal, which was not clearly expressed in this style. And n not a single church of the high Renaissance exists to exhibit to us the high ideal of that magnificent period of climax, o only a single important interior making known to us one of t the ideals of early Renaissance. Is it then wonderful, that the prevailing opinion holds Gothic architecture to be a higher, more perfect and more Christian architecture than that of the Renaissance, in the domain of church architecture?

We here stand before a first partly errononeus view, that requires explanation and correction.

If the highest style of religious architecture of Christendom was overthrown by such frightful catastrophes, that was not the fault of the innate and esthetic nature of the style.

Skepticism penetrated deeply into Italy during the 15 th and 16 th centuries, particularly in the higher and cultured

classes. If then the Italian art until 1520 had a predominant religious character, that indeed came from the fact, that most artists were derived from the class of the people, as Villari once said.to me with justice. Men of the higher classes took morality and custom lightly. The airiness and a frivolous spirit too strongly assumed control; men no longer gave themselves the trouble to make good the appearance of morality. This had the spiritual catastrophe of the Renaissance as a result. Within the Church itself was developed more and more a secular, heathenish, cynical spirit. Against the latter arose then the Reformation, and somewhat later as a reaction against this, the Council of Trent and the Jesuits with their system. The consequences of the two tendencies were sufficiently treated by us in another place.[1425]

Note 1425. Arts. 689-696 and Chap. 20, p. 608 et seq.

963. A Misunderstanding.

It is time to make an end once for all of a great misunderstanding, and to refer to the abyss, that prevails between t the partial return to the antique in the realm of art and the return to antique morality and religion. We have emphasized how strongly a part of the antique esthetics with its ideal of objective perfection is identical with that of Christianity.[1426] The entire responsibility for the nameless catastrophe of the most elevated art and architecture, which the world and Christianity have ever seen, falls upon the antichristian tendency of the learned and literary men of that time a and their works, but in nowise upon the "esthetic principles" of the new art.

Note 1426. See our Work mentioned in Note 1419.

The formative arts,and among them architecture,have the right and duty to reject with all energy the entirety of blame. For art and architecture the compelled return to the antique with its principle of "objective perfection" was a blessing. In the realm of religion and morality this return was a curse, just as the philosophers, skeptics and others would have.

The architecture of the Renaissance has faithfully fulfilled its duty. All means for the most perfect church style of Christianity were combined by it and completed. Never can or will there be a richer and more perfect Christian esthetics,

than that possessed by the Renaissance.

224. The Art of "Grace".

In addition to the objection just mentioned, reference must yet be made to a side of the Renaissance, that forms its sorrow of its life, and only in this one count is it at a disadvantage to Gothic; it is first of all an art of "grace". It becomes a greater religious consistence in entire exception, still greater pride and love for the only and essential, a yet greater Christian faith in all particulars. Just this increase of the equivalences again emphasis the essentic in-it of the Renaissance in closer harmony with the Christian religion itself.

In a certain sense and considered in its most ideal bearings the most basic ideals, the art of the Renaissance was like a divine reply to the mighty mass and the Gothic. "The Renaissance is the style of grace in response to that of majesty." It is the reply of the "beauty" of God's grace" to the style of "longing," to the true moral-the and the consecrated observance of mankind. In Italy the little Gothic with Romanesque and Byzantine was the barrier of this reasoned to the colossal observance of the Gothic-Romanesque Virgin and Michael-angelo, somewhat like the message sent from Italic Christian to the great interiores of Greece and Rome.

This is certainly a subject for earnest consideration, since the cause for perfection of form and the grace for morning this is less in the Verch and than in the Gothic, as a rule.

226. The Gothic of the French and of the Italian Renaissance.

Very important for a thoroughly the French Renaissance in order again a comparative view of the merits of this role of "Grace." In comparing to Italy, France first of all had plaid more weight on human nature and reason than Italy, where the beauty of God's grace is at home.

Therefore as the work of greater human exaltion, the French Renaissance is often more interesting and instructive for ar-[illegible] Italian, [illegible] grace, appears as more economy and speaks to the heart of o[illegible] love. [illegible] it [illegible] ess marked more than the French. The Italians lose rather

than that presented by the Renaissance.

964. The Art of "Grace".

In addition to the objection just mentioned, reference must yet be made to a side of the Renaissance, that forms the source of its life, and only in this one point is it at a disadvantage to Gothic; it is first of all an art of "grace". It demands a greater artistic excellence in entire execution, still greater gifts and love for the holy and beautiful, a yet greater Christian faith in all participants. Just this increase of its requirements again exhibits the esthetic ideal of the Renaissance in closer harmony with the Christian religion itself.

In a certain sense and considered in its most ideal heights and most sacred ideals, the art of the Renaissance was like a divine reply to the middle ages and the Gothic. "The Renaissance is the style of grace in response to that of aspiration." It is the reply of the "beauty" of God's grace" to the style of "longing," to the true honorable work and the consecrated endeavors of mankind. In Italy the little Urbino with Bhamante and Raphael was the bearer of this response to the colossal endeavors of the Florentine Leonardo da Vinci and Michelangelo, somewhat like the embassy sent from little Bethlehem to the great intellects of Greece and Rome.

This is certainly a subject for earnest consideration, since the sense for perfection of form and the gifts for securing this is less in the North and than in the South, as a rule.

965. The Spirit of the French and of the Italian Renaissance.

Very important for understanding the French Renaissance is here again a comparative vieu of the results of this role of "Grace." In comparison to Italy, France first of all has placed more weight on human labors and reason than Italy, where the beauty of God's grace is at home.

Therefore as the work of greater human exertion, the French Renaissance is often more interesting and instructive for architects than the Italian. The latter, because more by God's grace, affects us more strongly and speaks to the heart of o our love. Aside from the architects, it seizes on and rejoices mankind more than the French. The Italians look rather

at the "are work" than at the "specifically architectural work." The Italians had the good fortune to be less exclusively anecdotic than the French, among whom commenced somewhat the exclusiveness of the Gothic abomination architecture.

Another result of this difference in national style is found in the domain of proportions. The French proportions in architecture are closely to the Italian as a tender cold and correct drawing to the vibrant harmony of a Titian or of a Giorgione. "Proportions really belong to a similar harmony."

In the harmonious grouping of masses of inherent composition, France can in no respect make a comparison with Italy, and just as little in relation to the variety of tones in the "musical harmony of the proportions of interpret."

With reference to the richness in styles, it sounds not so astonishing, if the preference with which the French hail to the national eccentricities in the Gothic manner, that they can less attention to the other types, which resulted from the experiments at the commencement of the Renaissance.

Of the 12 types of important Renaissance churches in Italy, France, Spain and Germany, that we have collected without exhausting their number, France contains but one type, 3. Lombardic in Paris, but then after 1550 adopted 3. Paris and the Church of Jesuits in Rome as models.

Of our evolution on the merely transmontary types of the church [illegible], 20 stages of development of the style have been [illegible], -- each proved by various transmutes -- that were capable under normal conditions of arousing groups of the grandes [illegible] churches.

Of these typical stages of development there occur:--

In the early Renaissance, Nos. 1 - 4.

In the phase of Brunelleschi de Valois, Nos. 5 - 9.

In the high Renaissance, Nos. 10 - 17.

In the 17 th and 18 th centuries, Nos. 18 - 20.

One can further conclude from the merely transmontary types according to the given stages, that without the political and religious catastrophes, the tendency supported by the five 4 great French architects 1427 of the 18 th century, would have

at the "art work" than at the "specifically architectural work." The Italians had the good fortune to be less exclusively architects than the French, among whom remained something of the exclusiveness of the Gothic stonemason architects.

Another result of this difference in national gifts is found in the domain of proportions. The Frenor proportions in buildings are chiefly to the Italian as a rather cold and correct drawing to the vibrant harmony of a Titian or of a Giorgione. "Proportions rarely attain to a singing harmony."

In the harmonious grouping of spaces of internal compositions, France can in no respect make a comparison with Italy, and just as little in relation to the variety of ideas in the "magical harmony of the proportions of interiors."

With reference to the richness in types, it should not be surprising, if the preference with which the French held fast to the national attainments in the Gothic caused, that they paid less attention to the other types, which resulted from the expedients at the command of the Renaissance.

Of the 12 types of important Renaissance churches in Italy, France, Spain and Portugal, that we have collected without exhausting their number, France created but one type, S. Eustache in Paris, but then after 1635 adopted S. Peter and the Church of Jesuits in Rome as guides.

On the contrary reference is made to the great importance of our Section on the merely fragmentary types of the church buildings of France during this period. Without exhausting them, 20 stages of development of the style have been determined, -- each proved by various fragments -- that were capable under normal conditions of erecting groups of the grandest churches.

Of these typical stages of development there occur:--

In the early Renaissance, Nos. 1 - 4.

In the phase of Marguerite de Valois, Nos. 5 - 9.

In the high Renaissance, Nos. 10 - 17.

In the 17 th and 18 th centuries, Nos. 18 - 20.

One can further conclude from the merely fragmentary types according to the given stages, that without the political and religious catastrophes, the tendency supported by the five g great French architects [1427] of the 16 th century, would have

[illegible] to [illegible] [illegible] [illegible]

striven to develop also in France the more important types to be seen elsewhere.

Note 1427. See p. 128-157.

966. Worth and Character of French Works.

If the French church architecture of the Renaissance be much poorer than the Italian in regard to types for the treatment of interiors, yet it has it added to the general capabilities of church architecture, treasures of the first importance. More than the Italian and in combination with the Milanese and Spanish, it has shown how men can hold fast to the inestimable acquisitions of Gothic, and can extend and truly fertilize them by combination with Italian acquisitions. Thereby France has chiefly contributed to elevate the Renaissance from an "Italian national style to a world style."

This was an act of priceless importance for all time. Better than all else does it show, that the esthetic endeavors of the French Renaissance in the domain of architecture was in quality higher and nobler than that in the realm of secular architecture.

967. Its Means for religious Effect.

One must admit, that when an architectural and religious e effect was attained, it almost exclusively occurred by retaining elements, that the Gothic had developed. This is a kind of evidence of poverty, but also the finest evidence, that t the attainments of Gothic could be adapted and developed further in Renaissance architecture.

The other elements of the Renaissance for producing a religious effect seldom came into use, since the superstructure of the Gothic retained by them was little suited therefor.

968. Historical Position of the Renaissance in all Architecture.

As a conclusion to the grasp of the entire work of French church architecture, and to recognize its position in the history of the world, it is necessary to retain before the eyes the roles of the four great successive architectural styles, which commence with Grecian temple architecture, in the close connection of their progressive development.

Hellenic art developed the ideal of the simplest and most direct solutions, but "expressed in the most perfect forms." Rome adopted these forms and combined them with the round ar-

"freedom in composition." Yet it still has numerous restrictions.

Among the Romantic poets, who had settled in the mines of the realms of the human empire, whether as a national secularity or the remains of the influence of Christianity, we begin the endeavor to express the "longing unknown," and in the Romanque style is reminded the vertiginously soaring style elements of the strong Roman arch. On the one hand have man imagination and duty and reason; on the other hand man could not but express what they primarily desired to say. With the mounted nationality of the first half-German mixed people, i.e. of the French, and thanks to the tremendous influences of the remains of Gallic-Roman civilization, the Gothic rapidly matured. From the Northern-Christian ideal of art in the "verbal method of composition" in combination with the study of the Northern myths and tales and the expression of individuality was first established.

Ideas could also be conceived on such subjects of art that [illegible] even some conversations of German-Roman art. From [illegible] the Renaissance: conversing all and opposes or assuming all progress of the future, the particular [illegible] of beauty of the perfect and the objective also [illegible] if the subjective individual.

The "new alliance" of the Renaissance, even far more than [illegible] Roman alliance became the Moors Dwarfs of the [illegible] of architectural [illegible] on the oasis of the land of [illegible] harmony. Like correspondingly, the church structure of the Renaissance signifies the freedom of the individual on the basis of harmony with the essentially true laws of [illegible]. An architectural principle higher than this is inconceivable.

By the heightening of architectural principles in this recognition of revivement man recognize with trust and [illegible] on what a model and safe path architecture has [illegible] itself as the expression of the prominent event in history, [illegible] and have been led to its aim, the "Renaissance", as the emancipation of all-encrusting Christian art.

arch of wide span. With this "alliance" in the history of architecture there entered into architecture for the first time "freedom in composition." Yet it still had numerous restrictions.

Among the Germanic races, who had settled in the midst of the ruins of the Roman empire, whether as a national peculiarity or the result of the influence of Christianity, we behold the endeavor to express the "longing upwards," and in the Romanesque style is combined the vertically aspiring style with elements of the sinking Roman art. On the one hand have men forgotten what they had known; on the other hand men could n not but express what they greatly desired to say. With the maturing nationality of the first Gallic-German mixed people, i.e. of the French, and thanks to the formative influence of the remains of Gallic-Roman civilization, the Gothic rapidly matured. Then the Northern-Christian ideal of art in the "v "vertical method of composition" in combination with the study of the Northern nature and flora and the expression of individuality was first attained.

Then could also be conceived an equal alliance of the Northern ideals and the ever true acquisitions of Grecian-Roman a art. This alliance is the Renaissance; comprising all and c capable of assuming all progress of the future, the beautiful combining of harmony of the perfect and the objective with t the rights of the subjective individual.

This"new alliance" of the Renaissance, even far more than the ancient Roman alliance became the Magna Charta of the freedom of architectural composition on the basis of the laws of esthetic harmony. Like Christianity, the church architecture of the Renaissance signifies the freedom of the individual on the basis of harmony with the eternally true laws of God. An architectural principle higher than this is inconceivable.

By the heightening of architectural principles in this representation of development men recognize with trust and elevation on what a noble and safe path architecture has unfolded itself as the expression of the greatest event in history, a and have been led to its aim, the "Renaissance", as the expression of all-embracing Christian art.

And within this, first of all the firm adherence to the acquisitions of Gothic has remained the ideal of French church architecture. This was at the same time its fame and its weakness. It has shown thereby, that the national element had not been quenched in it, even if this ideal also on the other hand became for it a temporary restriction on the further development of the style.

DIVISION II. ARCHITECTURE OF THE RENAISSANCE IN FRANCE.

Example from Paris- - - -

499. Sir Geoffrey de Donnort - - -

1. Temples of the Fragments - - - - - - - - - - - - - 365

[illegible]

341. Tomb of Jean de [illegible] - - - - - - - - - - - - -